

FILM SCORE

VOLUME 6, NUMBER 10



SOUNDS OF
MIDDLE-EARTH
PAGE 22

SCORES OF SCORES

Our annual roundup of CD reviews
from around the globe

ALEJANDRO AMENÁBAR

Director of *The Others*
is one of us

TOP 10 DVDs

The Laserphile's
annual picks

DOWNBEAT DELUXE

This year's
final confrontation

MEET GABRIEL

The Talented Mr. Yared



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Demetrius and the Gladiators

by Franz Waxman

Themes from *The Robe* by Alfred Newman

Biblical epics have always brought out the best in film composers. One could not ask for a better canvas for music, from the pageantry and color of the ancient world, to the bold, dramatic gestures of divine involvement. And now—finally—one of the legendary biblical scores of the 1950s gets a premiere CD release: *Demetrius and the Gladiators* by Franz Waxman.

Demetrius and the Gladiators is the 1954 sequel to *The Robe* (1953), Twentieth Century-Fox's blockbuster introduction of the stereo CinemaScope format. As such *Demetrius* features a fascinating collaborative situation in which Waxman, who wrote largely an original score, interpolated Alfred Newman's themes from the preceding film. This includes Newman's powerful, awe-inspiring melodies for the Robe itself, for the Apostle Peter, for Diana (briefly), and an adaptation of the crucifixion music for a crucial flashback. Furthermore, Waxman based his central theme, a soldier's march for Demetrius (Victor Mature), on chord progressions from the Robe theme, and utilized staples of the Fox "historical epic" sound such as Ken Darby's choir.

Waxman wrote all-new music for *Demetrius'* sizable Roman dimension, including a malevolent march for Caligula and a seductive yet ambiguous theme for Messalina (Susan Hayward). The themes for Caligula and Demetrius double as the fanfares and marches associated with the gladiators' arena, and exotic dance cues accompany the film's bacchanal sequences. The aforementioned soldier's march for Demetrius is adapted into a powerful "Gloria in excelsis" for orchestra and choir for the titles.

Demetrius and the Gladiators was one of the earliest CinemaScope recordings at Fox, and time has not been kind to the stereo masters. Although most cues sound marvelous, some damaged passages have been placed at the end of the album (the liner notes identify the chronological sequence). Only three cues were completely lost, however, and the album also includes the film's surviving temporary music. As a final bonus, the CD includes a five-minute selection from *The Egyptian*, previously released on FSMCD Vol. 4, No. 5, but with a minor synchronization error between orchestra and choir corrected. We regret the mistake (which was identified too late to re-press and recall the discs) and hope that fans appreciate having the correct version here. \$19.95 plus shipping



Album produced by Lukas Kendall

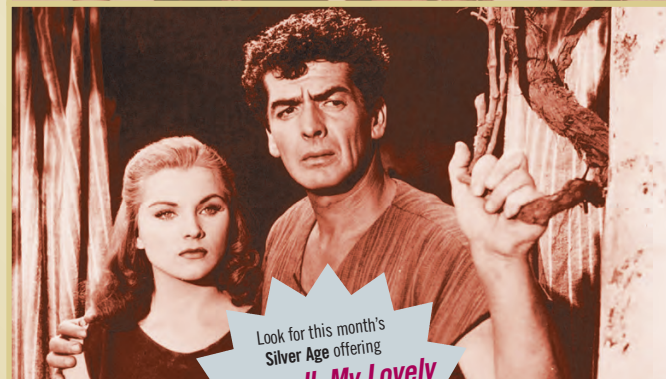
1. Prelude/Night in the Palace	4:15
2. Messalina	0:42
3. Claudius/The Catacombs/ The Slave Market/Roman Police	7:06
4. Lucia	0:51
5. Claudius and Messalina	1:00
6. Wait	1:23
7. Egyptian Dancers	3:29
8. Caligula Enters	0:45
9. Gladiator March	2:03
10. After the Fight	1:19
11. Messalina at Home	3:36
12. At the Pottery/ The Gladiators' Party	4:23
13. Fanfares	0:56
14. Temple of Isis	2:06
15. Messalina and Demetrius	1:57
16. Return to Faith	4:41
17. The Dungeon/Glycon	1:35
18. Caligula's Death	2:05
19. Gloria	0:46
Total Time:	45:39

BONUS TRACKS

20. The Victors	1:19
21. Victory	0:46
22. Caligula and Claudius	1:28
23. Peter's Return	2:27
24. Caligula's Rage	0:53
25. Arena Fanfare	0:19
26. Caligula's Death (unused)	0:20
27. Temporary Fanfares (Alfred Newman)	0:58
28. Temporary Dance Track (Frank Guerrero & Stephen Papich)	2:15
Total Time:	11:06

THE EGYPTIAN

29. Hymn to Aton (Alfred Newman)	5:04
Total Disc Time:	61:51



Look for this month's
Silver Age offering
Farewell, My Lovely
and
Monkey Shines
by David Shire
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FILM SCORE
MONTHLY

Thanks for the Memories!

Turns out, 2001 wasn't all bad.

As I sit here, finishing the final issue of *FSM* for the year, listening to the score to *Lord of the Rings*, I'm compelled to look back at the last year and evaluate things: what we've all been through, what we've accomplished here at *FSM*, and whether any of it matters, anyway.

But that would be pretty pretentious and overblown. Instead, I think I'll make this editorial much more, well, self-ish. It's about me, and what I'm thankful for. To say that the events of Sept. 11 put life in a different perspective is perhaps obvious. But I felt, and still feel, fortunate. It also changed, at least for now, the little things I appreciate. One of those things is my job here at *FSM*, and all that it entails. Over the last two years, and 2001 in particular, I've gotten a chance to work with some great people: my pals Jon and Al, Joe and Lukas—even the terrifying and reclusive Jeff Bond. Beyond that, we've gotten some first-class work from our ever-increasing stable of writers, whom I could never thank enough. People like John Takis, Nick Joy, Larry Getlen, Doug Adams and Mark Hasan. The ever-depend-

able Laserphile, Andy Dursin, is always a joy to work with. Daniel Schweiger, Chris Stavrakis, Jonathan Broxton and Cary Wong have all contributed great writing, too. I'm sure I'm forgetting someone, so to those of you I didn't mention, my apologies. Our contributors' enthusiasm for film and film music never ceases to amaze me.

Considering that we have to assemble a complete magazine every five weeks or so, and employ (and I use that verb loosely) a rag-tag group of film-music fans and writers to do it, it's a challenge to provide a wide variety of subject matter to keep you interested. Still, we manage to produce a few better-than-average issues a year. I'm particularly thankful to have had a hand in overseeing last summer's Danny Elfman/*Planet of the Apes* issue (with articles on Horner, Williams, Goldenthal, Shore and

Zimmer) not to mention last month's exclusive *Lord of the Rings* coverage (which arrived in time to read while queueing up at the multiplex.) Unlike the bigger, more powerful magazines, we rely on the kindness of strangers and friendship of composers, for which I am most thankful.

This end-of-the-year issue is an attempt to tie up loose ends for 2001; we added more reviews than usual (though nowhere near as many as in the unpopular all-reviews issue from 1999—we heard you!) We expanded our Downbeat section this month, too, so we could let you know what some of the industry's hottest composers—Chris Young, Harry Gregson-Williams, Rolfe Kent and Mark Isham—have been up to. And don't miss Mailbag, as the heated debate over John Takis' Prokofiev story continues. We've got some good things coming your way in 2002 as well. Next month, look for our assessment of the Best/Worst of 2001; I'm sure the Kaplan Bros. will write something to piss you off *and* make you laugh.

And speaking of the best and worst of the year, I'm thankful that we actually had some decent movies this year, which subsequently inspired some decent music. But we'll wait till next month to talk about that.

I'm thankful for you, our readers. Not only because you purchase *FSM* CDs, which makes Lukas happy, but because you're still interested. I get lots of email—some complimentary, some not so flattering. But whatever you have to say, I'm thankful that you take the time to say it. It helps us know that what we're putting out there is actually being absorbed, appreciated and critiqued, for better or worse.

So there's no call to action in this editorial. No provocative question. Not even a smart-ass remark. No, this is just an opportunity for me to say, in the sincerest way I can, thanks.



Tim Curran
Managing Editor

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- *American Record Guide* on 8.225066



8.225070 - Lola Montez
Notre-Dame de Paris
Farandole

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- *Film Score Monthly* on 8.225136



8.225136 - La Symphonie Pastorale
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THE SHOPPING LIST



Williams, Tabernacle Choir Tackle Olympic Theme

It's hardly a surprise that Olympic Ceremonies Executive Producer Don Mischer hired John Williams to pen the opening theme to the upcoming 2002 Winter Games in Salt Lake City—Williams has, after all, composed themes for five previous Olympics.

But to Williams' credit, he's mixing it up a bit by incorporating the conveniently located Mormon Tabernacle Choir into his composition—marking the first time he's added chorus to any of his Olympic themes. Williams is reportedly using the Olympic motto—"Citius, Altius, Fortius" (in English, "Faster, Higher, Stronger")—as a lyrical motif for the 360-member choir, which will be backed by the Utah Symphony Orchestra.

In addition to employing Williams for the Feb. 8 opening ceremonies, Mischer has reassembled much of the team that helped create the music for the 1996 Summer Games in Atlanta, including composers Michael Kamen and Mark Watters (music director), producer David Foster and others. Kamen is also reportedly using the Mormon Tabernacle Choir in his composition.

Williams Celebrates America

Just in time for the Winter Olympic Games in Salt Lake City, Sony Classical will release *American Journey*, a collection of themes by John Williams, Jan. 15. The CD will include world premiere recordings of *Call of the Champions*, Williams' theme for this year's Olympics, as well as a six-movement score for Steven Spielberg's Millennium short *The Unfinished Journey* and *Song for World Peace*. Other themes will include the *NBC News Theme*, *Jubilee 350 Fanfare* and *Celebrate Discovery*.

SCL announces "New" Film & TV Conference

After taking a year off from the event to reorganize, the Society of Composers and Lyricists has announced an expanded version of its annual day-long seminar for film and TV composers. The 2002 Film and Television Music Conference: The State of the Art will reportedly include favorite segments of

past years, including "The Director/Composer Relationship," which delves into the intimate collaborations between Hollywood's top film- and music makers, and the "mock negotiation panel," taking attendees on a journey through the industry's often-complex business world.

In addition, plans include a day on a studio sound stage with a live orchestra to provide insight into the scoring process for filmmakers and composers alike.

Contact www.filmscore.org for more details.

Bernstein Honored by AMPAS

Elmer Bernstein was honored in November by the Academy of Motion Picture Arts and Sciences in celebration of his 50th Anniversary of film scoring. Carl Reiner emceed the event, which included a variety of hosted segments covering Bernstein's genre highlights and a special focus on his projects with Martin Scorsese.

Among those addressing the standing-room-only audience were directors John Landis and Carl Franklin, actor James Coburn, producer Noel Pearson

and musician/composer Terence Blanchard, who reflected on Bernstein's seminal jazz scores. Other featured speakers included Cece Presley, granddaughter of Cecil B. DeMille, and actress Winona Ryder, who read a letter of tribute by Scorsese. [Insert Winona Ryder shoplifting joke here.]

Clips from many of his more than 200 film and television scores were shown, followed by an onstage chat with friend and event host Reiner.

TRON Lives!

Recent rumors about the release of the score to 1982's *Tron* have finally been confirmed. Composer Wendy Carlos has posted a report on her official site that Disney recently came to her out of the blue seeking her newly remastered source copies for *Tron*. Disney plans to release the long-awaited official *Tron* score CD Jan. 29 to coincide with the 20th Anniversary 2-disc DVD release, due in January as well.

For more details, visit www.wendycarlos.com/+tron.html. **FSM**

Got a hot tip for FSM news?

Call managing editor Tim Curran at 310-253-9597.

Global Recognition

The Hollywood Foreign Press Association (a.k.a. The Golden Globe Guys) has announced its nominees for Best Original Score of 2001. Will they prove an accurate prediction of the Academy Awards next month?



Craig Armstrong
Moulin Rouge
Angelo Badalamenti
Mulholland Drive
Lisa Gerrard and Pieter Bourke
Ali
James Horner
A Beautiful Mind
Howard Shore
The Fellowship of the Ring
John Williams
A.I. Artificial Intelligence
Christopher Young
The Shipping News
Hans Zimmer
Pearl Harbor

Record Label Round-Up

All the albums you'll be waiting for

1M1

Australia's 1M1 Records' internet-only label promises to be up and running with a live site in late-Jan. or early-Feb. Its first release will be Bruce Smeaton's score to *The Missing*. Also on the way is an Australian re-release CD recording of Smeaton's best-known themes, performed by the Melbourne Symphony Orchestra.

Pre-orders can be placed by email:
pp@1m1.com.au; www.1m1.com

Amber Records

Forthcoming from Elmer Bernstein and his record label is a new recording of his score to *Kings of the Sun*. The recording sessions will reportedly be held in Poland later this year.
www.elmerbernstein.com

BMG

Scheduled for February 2002 is the first-time-on-CD release of *The Caine Mutiny* (Max Steiner).

Brigham Young University

Forthcoming is *Max Steiner at RKO*, a 3-CD set (not two as previously mentioned) with original tracks from *Symphony of Six Million*, *Bird of Paradise*, *Morning Glory*, *Little Women*, *Of Human Bondage*, *The Little Minister* and *The Informer*. It will also include a 72-page color booklet. Also forthcoming in the first quarter of 2002 is *The Bishop's Wife* (Hugo Friedhofer), from the original tracks in his collection at BYU.

Chromatic Records

Forthcoming is *Music From Hollywood: A Collection of Mark Mothersbaugh Film Music*, *The Chromatic Collection*, a 5.1 DVD audio sampler, and Ryuichi Sakamoto's score for *Donald Cammell's Wild Side*.
www.chromaticrecords.com

Chandos

Due Jan. 22 is a second volume of film music by William Allwyn, performed by the BBC Philharmonic Orchestra under the direction of Rumon Gamba. The disc will contain suites and themes from *The Winslow Boy*, *Desert Victory*, *In Search of the Castaways*, *The Card*, *The Crimson Pirate*, *State Secret*, *A Night to Remember*, *Green Girdle* and two operatic arias from *Take My Life* and *Svengali*.

Cinesoundz

Due early-2002 are remixes of Franco Godi's music from the Italian cartoon series *Signor Rossi*, as well as *Filmmuseum Berlin Vol. 2*

(compilation of German film music from 1945-2000) and first-ever release of *Treasure Island* (TV series scored by Jan Hanus & Lubos Sluka)—digitally remastered from the original tapes.

tel: +49-89-767-00-299; fax: +49-89-767-00-399
info@cinesoundz.de; www.cinesoundz.com

Columbia

Available now is the soundtrack to *Orange County* (various artists).
www.columbiarecords.com

Decca

Forthcoming are *Black Hawk Down* (Hans Zimmer), *Gosford Park* (Patrick Doyle) and *The Road to Perdition* (Thomas Newman).

Film Score Monthly

This month sees the release of three scores from two composers: Our Golden Age classic is Franz Waxman's *Demetrius and the Gladiators* (1954), the sequel to 20th Century

Fox's *The Robe* and the composer's first epic/Biblical assignment. The disc also includes a short, revised cue from *FSM's* release of *The Egyptian*; all music is in stereo.

This month's Silver Age release is a David Shire doubleheader: An expanded release of *Farewell My Lovely* (1975, previously available on LP) has been coupled with the score to *Monkey Shines: An Experiment in Fear* (1988). Both releases from the archives of Metro-Goldwyn-Mayer are stereo, and the compilation was overseen by the composer himself.

GDI

Imminent are *The Mummy's Shroud* (Don Banks) and *Blood From the Mummy's Tomb* (Tristram Cary). Forthcoming is *Captain Kronos* (Laurie Johnson).

GNP/Crescendo

Imminent is the soundtrack from Gene Roddenberry's *Andromeda* (featuring main title by Rush). The label is also featuring for a limited time a DVD/CD combo deal on titles like *Black Scorpion*, *Stargate SG-1* and *Battle Beyond the Stars/Humanoids From the Deep*. See www.gnpcrescendo.com

(continued on page 9)

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Film Music Concerts

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Jerry's a Little Bit Country

Here's something you don't see everyday: Jerry Goldsmith performing with the London Symphony Orchestra...in Nashville. Jerry will bring the LSO to Tennessee on Sunday, April 29 for a 6:00 performance. Tickets are available through ticketmaster.com.

Tiersen Plays It up in London

Riding the recent wave of accolades for *Amélie*—a French art-house movie that's proving to be the surprise hit of the year—composer Yann Tiersen will bring his World Soundtrack Award-winning music from the film to London's Royal Festival Hall, Tuesday, Feb. 5, at 7:30 p.m.

For more information, call 0208 964 6076, or email sarah.watson@virginmusic.com.

Groupe's Fantasy

Larry Groupé will be performing his *Fantasy for Orchestra—Water Unfolding* with the Lansing Symphony Orchestra in Lansing, Michigan, Saturday evening, January 12. He will also be the featured guest with the San Diego Symphony Jan. 26 at Copley Hall for the concert program "A Score Is Born," which will feature several of Larry's cues and themes played synced to picture.

UNITED STATES California

Feb. 2, Walnut High School Orchestra; Elmer Bernstein, cond.; *Walk on the Wild Side, The Rat Race, Man With the Golden Arm, Hollywood and the Stars, Magnificent Seven, The Sons of Katie Elder, The Great Escape, To Kill a Mockingbird, Peyton Place* (Waxman).

Florida

Jan. 16, 17, Fort Myers, Southwest Florida S.O.; *High Noon* (Tiomkin).

Georgia

Feb. 23, Marietta, Jennie T. Anderson Theatre, Cobb Civic Center, Cobb Symphony Orchestra, Steven Byess, cond.; World premiere of western suites restored by Monstrous Movie Music: *Smoke Signal* (Mancini, William Lava, Irving Gertz), *The Lawless Breed* (Herman Stein), *Wichita Town* (Hans J. Salter) and more.

Feb. 24, Cartersville, Grand Theatre, Steven Byess, cond.; same program as above. www.cobbcbv.com/htmlpgs2culture/pgb_symphony.html

Massachusetts

Feb. 17, Amherst S.O.; "Victor Young Medley."

North Carolina

Feb. 10, Asheville; Brevard Chamber Orchestra; *Psycho* (Herrmann).

Washington, D.C.

Feb. 8, National Symphony Orchestra, Kennedy Center for the Performing Arts, Leonard Slatkin,

cond.; "Journey to America—A Musical Immigration"; "Émigrés in Hollywood" program includes *Pinocchio* (Leigh Harline), Korngold's *Cello Concerto* (Frederick Zlotkin, cello); Waxman's adaptation of Wagner's *Tristan Fantasy*, (Glenn Dietterow, violin); Edward Castelnuevo-Tedesco's *As You Like It, Op. 166*; and Rózsa's *Sinfonia Concertante*.

INTERNATIONAL Germany

Feb. 1, 2, Hanover, Hanover Orchestra, State Theater; *The Magnificent Seven* (Bernstein), *Prince Valiant* (Waxman).

Scotland

Feb. 16, 17, Glasgow, Royal Scottish National Orchestra; *Braveheart* (Horner).

Switzerland

Jan. 31, Geneva, Swiss Romane Orchestra; "An Evening With Maurice Jarre."

FSM

Thanks as always to John Waxman of *Themes & Variations* (<http://tnv.net>) for this list; he provides scores and parts to the orchestras. For silent film music concerts, see Tom Murray's web site: www.cinemaweb.com/lcc.

NOW PLAYING Films and CDs in current release



<i>Ali</i>	LISA GERRARD & PETER BOURKE	Interscope
<i>A Beautiful Mind</i>	JAMES HORNER	Decca
<i>Beauty and the Beast</i>		
(1992, IMAX special edition)	ALAN MENKEN, HOWARD ASHMAN	Walt Disney
<i>Behind Enemy Lines</i>	DON DAVIS	n/a
<i>Black Hawk Down</i>	HANS ZIMMER	Decca**
<i>Brotherhood of the Wolf</i>	JOSEPH LODUCA	Virgin
<i>Dark Blue World</i>	ONDREJ SOUKUP	n/a
<i>The Devil's Backbone</i>	JAVIER NAVARRETE	n/a
<i>The Fellowship of the Ring</i>	HOWARD SHORE	Reprise
<i>Gosford Park</i>	PATRICK DOYLE	Decca
<i>How High</i>	ROCKWILDER	Def Jam*
<i>I Am Sam</i>	JOHN POWELL	Varèse Sarabande
<i>In the Bedroom</i>	THOMAS NEWMAN	Varèse Sarabande
<i>Iris</i>	JAMES HORNER	Sony
<i>Jimmy Neutron, Boy Genius</i>	JOHN DEBNEY	Nick/Jive*
<i>Joe Somebody</i>	GEORGE S. CLINTON	n/a
<i>Kate and Leopold</i>	ROLFE KENT	Miramax*
<i>The Majestic</i>	MARK ISHAM	Hollywood
<i>Not Another Teen Movie</i>	THEODORE SHAPIRO	Maverick*
<i>Ocean's Eleven</i>	DAVID HOLMES	Warner Bros.**†
<i>Porn Star:</i>		
<i>The Legend of Ron Jeremy</i>	CARVIN KNOWLES	n/a
<i>The Royal Tenenbaums</i>	MARK MOTHERSBAUGH	Hollywood**
<i>2001: A Space Odyssey</i> (1968)	VARIOUS	Rhino
<i>The Shipping News</i>	CHRISTOPHER YOUNG	Miramax
<i>Vanilla Sky</i>	NANCY WILSON	Warner Bros*

*one score cue or less; **mix of songs and score; †intrusive dialogue alert!





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Available February: Intrada Special Collection Vol. 5

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Upcoming Assignments

Who's writing what for whom

—A, B—

Jeff Beal *Joe and Max, Conviction* (Showtime).
Christophe Beck *Sideshow*.
Marco Beltrami *The First \$20 Million Is Always the Hardest, Blade 2*.
Elmer Bernstein *Gangs of New York* (Leonardo DiCaprio & Cameron Diaz, dir. Scorsese).
Simon Boswell *The Sleeping Dictionary*.
Christopher Brady *Pressure, Welcome to the Neighborhood*.
Bruce Broughton *Bobbie's Girl* (Showtime), *One Man's Dream* (theme park show, Disney Florida).
Bill Brown *Scorcher* (starring Rutger Hauer), *Momentum, Carnival*.
Carter Burwell *Bourne Identity* (Universal), *Adaptation* (dir. Spike Jonze).

—C—

Gary Chang *The Glow*.
George S. Clinton *Austin Powers: Goldmember*.

—D—

Jeff Danna *The Grey Zone*.
Mychael Danna *The Incredible Hulk* (dir. Ang Lee), *Ararat* (dir. Atom Egoyan), *Monsoon Wedding*.
Don Davis *The Matrix 2&3, Long Time Dead*.
John Debney *Jimmy Neutron* (Paramount), *The Scorpion King, Dragonfly* (starring Kevin Costner and Kathy Bates).
Thomas DeRenzo *Stir, The Diplomat*.
Patrick Doyle *Femme Fatale*.
Anne Dudley *Tabloid*.

—E—

David Alan Earnest *Whacked* (starring Judge Reinhold, Carmen Elektra).
Randy Edelman *The Gelfin*.
Cliff Eidelman *Ocean Men*.
Danny Elfman *Spider-Man* (dir. Sam Raimi), *Men in Black 2*.

—F—

Christopher Franke *Dancing at the Harvest Moon*.

—G—

Nick Glennie-Smith *The New Guy*.
Elliot Goldenthal *Frida Kahlo* (dir. Julie Taymor).
Jerry Goldsmith *Sum of All Fears*.

Larry Groupé *The Search for John Gissing* (Janeane Garofalo, Alan Rickman), *Out of the Black*.

—H—

Lee Holdridge *Family Plan* (Leslie Nielsen), *No Other Country, Africa*.
James Horner *Four Feathers* (starring Kate Hudson, Heath Ledger).
James Newton Howard *Big Trouble* (starring Tim Allen), *Treasure Planet* (Disney animated feature), *Unconditional Love*.

—I, J—

Mark Isham *Imposter* (Miramax, dir. Gary Fleder).
Trevor Jones *Frederic Wilde, The Long Run*.

—K—

Jan A.P. Kaczmarek *Unfaithful* (dir. Adrian Lyne, starring Richard Gere), *Shot in the Heart* (HBO), *Edges of the Lord* (starring Haley Joel Osment & Willem Dafoe), *Quo Vadis*.
Rolfe Kent *About Schmidt, Forty Days and Forty Nights*.
John Kimbrough *Book of Danny*.
Gary Koftinoff *The Circle*.

—L—

Russ Landau *Eco Challenge* (USA

Networks), *Combat Missions, Superfire* (ABC miniseries).
Danny Lux *Halloween 8*.

—M, N—

Harry Manfredini *Jason X*.
Hummie Mann *Woolly Boys, A Thing of Beauty, After the Rain*.
Richard Marvin *Desert Saints*.
John Massari *Breathing Hard, 40 Miles to Saturday Night*.
John McCallum *All American Cowboy*.
John McCarthy *Dischord*.
Jeffrey W. Mielitz *When You Wake Up in Heaven*.
Thomas Morse *The Amazing Race*.
David Newman *Death to Smoochy*.
Thomas Newman *The Salton Sea* (starring Val Kilmer).

—O, P—

John Ottman *Pumpkin* (Christina Ricci), *Breeders, Point of Origin, Battlestar Galactica* (w/ Stu Phillips' original theme), *24 Hours* (dir. Luis Mandoki, starring Charlize Theron, Kevin Bacon and Courtney Love).
Rachel Portman *Hart's War*.
John Powell *Outpost, Pluto Nash*.
Zbigniew Preisner *Between Strangers*.

—R—

Trevor Rabin *Black Sheep, Whispers* (Disney).
Graeme Revell *Equilibrium* (Miramax), *High Crimes* (starring Ashley

Judd), *Below* (dir. David Twohy).
William Ross *Tuck Everlasting*.
Marius Ruhland *Heaven* (Miramax, Cate Blanchet & Giovanni Ribisi).
Patrice Rushen *Just a Dream* (dir. Danny Glover; Showtime).

—S—

Lalo Schiffrin *Jack of All Trades*.
John Scott *Diamond Hunters* (miniseries), *The Long Road Home*.
Eric Serra *Rollerball*.
Robert Shapiro *Megaplex*.
Shark *The Yard Sale*.
Ed Shearmur *The Count of Monte Cristo*.
David Shire *Ash Wednesday* (dir. Edward Burns).
Howard Shore *Panic Room, Spider, Return of the King*.
Lawrence Shragge *The Famous Jett Jackson* (Disney Channel), *The Triangle* (TBS), *A Town Without Christmas* (CBS), *Due East* (Showtime), *A Wrinkle in Time* (ABC miniseries).
Alan Silvestri *Macabre* (dir. Robert Zemeckis), *Lilo & Stitch*.
William Susman *Asphyxiating Uma*.

—T—

Semih Tareen *WinterMission*.
Dennis Therrian *The Flock, Knight Chills, From Venus, Heaven's Neighbors*.

—W—

Shirley Walker *Revelation*.
Stephen Warbeck *Gabriel*.
Nigel Westlake *The Nugget* (dir. Bill Bennett).
John Williams *Minority Report* (Spielberg), *Star Wars: Episode Two, Memoirs of a Geisha* (dir. Spielberg).

—Y—

Gabriel Yared *Lisa, Cold Mountain* (dir. Anthony Minghella).
Christopher Young *Scenes of the Crime* (Jeff Bridges), *The Country Bears* (Disney).

—Z—

Aaron Zigmond *John Q* (Denzel Washington).
Hans Zimmer *Invincible*.

Get Listed!

Your updates are appreciated (which includes telling us when your projects are completed as well as when you've got new ones): Composers, call 310-253-9597, or e-mail Tim Curran, TimC@filmscoremonthly.com. **FSM**

THE HOT SHEET Recent Assignments

Lesley Barber *Hysterical Blindness* (HBO).
Marco Beltrami (w/ Marilyn Manson) *Resident Evil* (film version of video game; dir. Paul Thomas Anderson).
Bendikt Brydern *Outpatient*.
Ray Bunch *Enterprise* (Star Trek episode entitled "Silent Enemy").
Carter Burwell *Simone, Adaptation*.
Eric Colvin *X-mas Short* (dir. Warren Eigh), *The Greatest Adventure of My Life*.
Patrick Doyle *Killing Me Softly*.
Elliot Goldenthal *Double Down* (dir. Neil Jordan, starring Nick Nolte).
Kevin Haskins/Doug Deangelis *Extreme Team* (Disney TV movie).
Reinhold Heil/Johnny Klimek *One Hour Photo* (FOX).
Jon Kull *What About Me?*
Michel Legrand *All for Nothing* (starring James Woods).
Christopher Lennertz *Risen*.

Rick Marvin *The Lost Battalion*.
Nicholas Rivera *Curse of the Forty Niner*.
Alan Silvestri *Showtime* (starring Robert de Niro and Eddie Murphy).
tomandandy *Mothman Prophecies* (starring Richard Gere, Laura Linney), *The Rules of Attraction* (starring James Van Der Beek).
Brian Tyler *Frailty* (starring Matthew McConaughey and Bill Paxton), *John Carpenter's Vampires: Los Muertos* (starring Jon Bon Jovi), *Jane Doe* (prod. by Joel Silver), *A Piece of My Heart* (starring Jennifer Tilly, Joe Pantaliano).
John Williams *Catch Me If You Can* (dir. Spielberg).
Debbie Wiseman *The Guilty* (starring Bill Pullman), *Before You Go* (starring Julie Walters, Joanne Whalley).

(continued from page 6)

Hexacord Productions/GDM Music (Italy)

Forthcoming are *Tropico Di Notte* (Armando Sciascia) and *Eva, La Venere Selvaggia* (Roberto Pregadio).

Hollywood Records

Due Mar. 12: *The Extremists* (various), *Clockstoppers* (various); Due May 21: *Bad Company* (Trevor Rabin, various).

Intrada

The next release in the Special Collection series—due in Jan.—is Hugo Friedhofer's *Barbarian and the Geisha*, with remarkable sound quality. Bruce Broughton's long-awaited *Young Sherlock Holmes* is due in early 2002 as a 2-CD promo release.

Milan

Due Jan. 8: *Maurice Jarre: The Emotion and the Strength* (2-CD set featuring the best of Jarre); Due Jan. 22: *Monsoon Wedding* (Mychael Danna).

Percepto Records

Imminent is the complete original score to *The Changeling* (Rick Wilkins, Ken Wannberg [veteran music editor for John Williams] and Howard Blake). Forthcoming are a deluxe re-release of Bruce Broughton's popular *The Boy Who Could Fly*; Vic Mizzy's never-before-released complete score to *The Night Walker*, (featuring 60+ minutes of score, plus in-depth liner notes by William Castle and historian Dick Thompson); a limited archival release of original music from the 1960s TV classic *The Addams Family*; and a Rankin/Bass follow-up to *Mad Monster Party*. Also coming are a pair of 20th Century-Fox compilations: The first features two by

Cyril Mockridge and the second collects music from *The Fly* (1958) and its two sequels.

www.percepto.com

Prometheus

Available now is *Big Jake* (Elmer Bernstein). Due Feb. is an expanded version of *Flesh and Blood* (Basil Poledouris), which will feature 68 minutes of score. John Barry's *Masquerade* has been pushed back until spring.

Silva Screen

Forthcoming is *Music From the Films of Michael Caine*, and scheduled for 2002 is *The Essential Dimitri Tiomkin Collection*.

www.silvascreen.co.uk

www.soundtracksdirect.co.uk

Super Collector

Still coming: *Bill and Ted's Excellent Adventure* 1 & 2 (David Newman).

www.supercollector.com

Sony Classical

Available now is James Horner's score for *Iris*, (featuring violin

solos by Joshua Bell). Due Jan. 15 is *American Journey* (John Williams; see news item, pg. 4).

Turner

Due Mar. 5: *King of Kings* (Miklós Rózsa; 2-CD set).

Varèse Sarabande

Due Jan. 8: *The Affair of the Necklace* (David Newman); *In the Bedroom* (Thomas Newman).

www.varesesarabande.com

Virgin

Due Mar. 12: *Blade 2* (Marco Beltrami, various); *The Best of Michael Nyman, Vol. 2*.

Virgin France

Imminent are *L'Emploi Du Temps* (Jocelyn Pook) and *Human Nature* (Graeme Revell).

Please note:

We depend on the record labels for updated and/or amended release information, but, we can't be responsible for last-minute changes. Please bear with us.

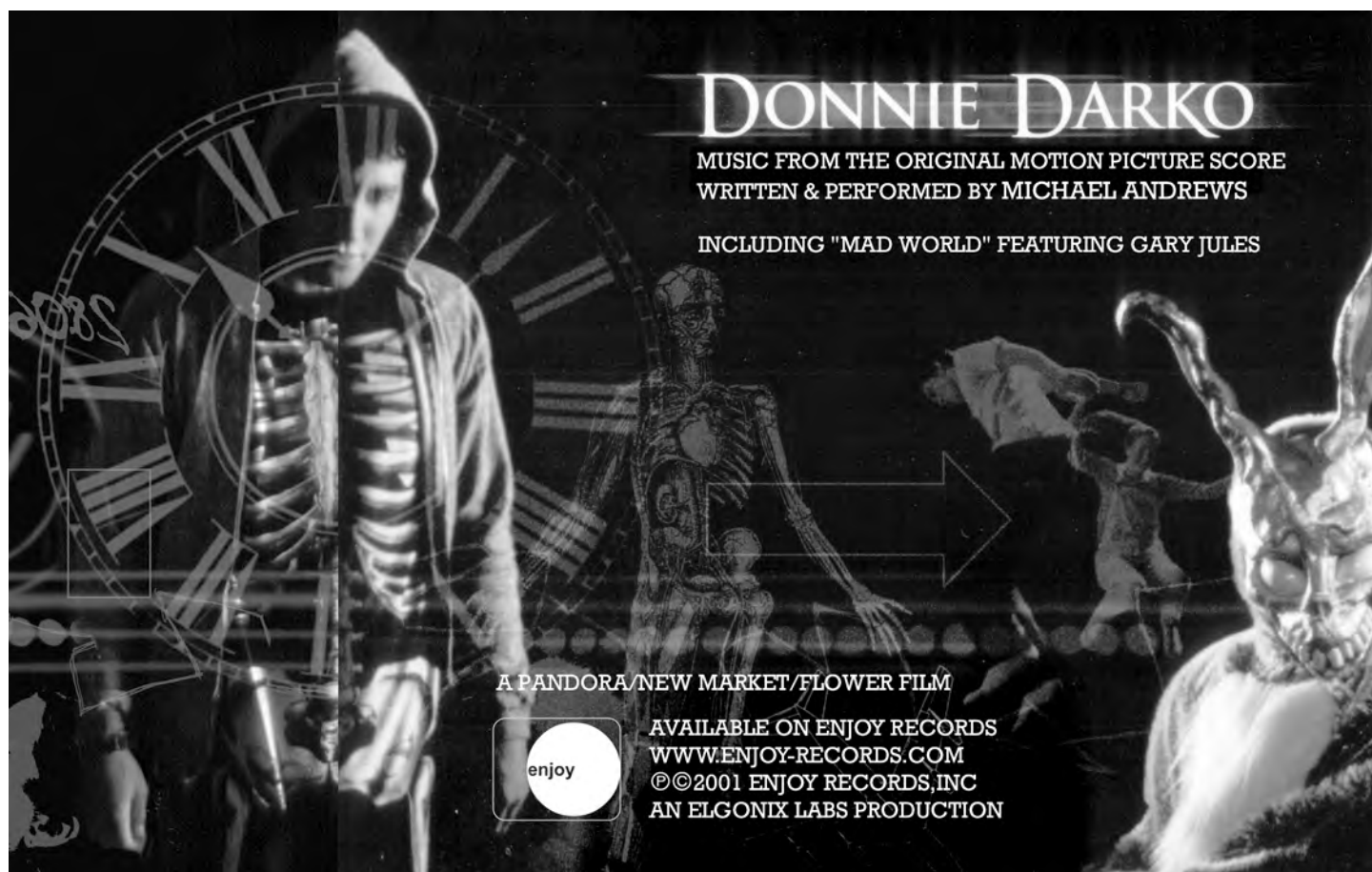
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Think Hard

What did you think of 2001, soundtrack-wise?
Please participate in our Annual Readers Poll.

Every year, Film Score Monthly has turned to you, dear reader, to help put the past year in perspective (or in its place!).

Clip or photocopy this page, or use a separate piece of paper and number your responses. Thanks!

HALL OF FAME AWARDS

1 Best New Score

Pick the five best scores to 2001 movies, numbered 1-5 (we weight the votes). Do not pick more than five; non-2001 movies will be ignored.

- 1 _____
- 2 _____
- 3 _____
- 4 _____
- 5 _____

2 Oscar Guesses

Pick the score you think will win the Oscar for Best Score; this is not necessarily your favorite score, but the one you think will win.

- 1 _____

3 Best Composers

Not the best of all time, but the ones who had the best output in 2001. Pick three, rank them.

- 1 _____
- 2 _____
- 3 _____

4 Best Unreleased Score (2001 only).

- 1 _____

5 Best Record Label (2001 only). Pick one.

- 1 _____

6 Best New Album of Older Score

(i.e., reissue). Pick five, rank. Can be original recording or re-recording.

- 1 _____
- 2 _____
- 3 _____
- 4 _____
- 5 _____

7 Best New Compilation

Can be either original tracks or newly recorded. If it has three or more movies on it, it's a compilation. Pick three (albums, that is).

- 1 _____
- 2 _____
- 3 _____

HALL OF SHAME AWARDS

Pick as many as you want for these, although 1 is sufficient. Some readers find this exercise to be in questionable taste; others have no compunction about rudeness. Your choice.

8 Worst (or, Most Disappointing) New Score.

- 1 _____

9 Worst Record Label (2001 only).

- 1 _____
- 2 _____
- 3 _____

FSM SELF-REFLECTION AWARDS

10 Best FSM Article Interview, or Feature (What would you like to see more of?)

- 1 _____
- 2 _____
- 3 _____

11 Worst FSM Article Interview, etc. (What would you like to see less of?)

- 1 _____
- 2 _____
- 3 _____

12 Best Writer (explanation optional).

- 1 _____

13 Best Cover

- 1 _____

14 Creative Essay Question

(optional). Feel free to make up your own categories and mention whatever you'd like (faves, peeves, trends, etc.), but keep it concise.

- _____
- _____
- _____
- _____

Send your lists to Jeff Bond, Film Score Monthly, 8503 Washington Blvd, Culver City CA 90232, fax to : 1-310-253-9588 or by email to: Poll@filmscoremonthly.com. Submissions will be accepted through February 22, 2002.

MAILBAG

READER
RANTS,
RAVES &
RESPONSES

Monstrous Losses

It's a shame we had to lose James Bernard recently. I've been reading as much as I could find about him online. What a wonderful person he was! And it's particularly impressive that he scored *Nosferatu* at the age of 72—not that I'm surprised. Bernard's work will always live on with lovers of film music. The same thing goes for Masaru Sato. I'm a lifelong, shameless enthusiast of Japanese monster movies. Sato wasn't Akira Ifukube, but his writing was a lot of fun. His best works include *Godzilla vs. The Sea Monster*, *Son of Godzilla* and *The H-Man*. I will always cherish his work as I watch these films for the zillionth time.

Taking a tangent, I love the new *Gamera* films, but I couldn't believe the mediocre music! It's a shame they didn't think to use Reiji Kōroku, who did such a brilliant job on *Return of Godzilla* (1984). That score was dynamic and exciting, better than the rehashed stuff that Ifukube's been turning to nowadays.

Sean McDonald
Huntington Woods, Michigan

Carnival of Meyer

Nicholas Meyer is one of my favorite directors. After all, he is single-handedly responsible for an entire generation of males falling in love with Mary Steenburgen (*Time After Time*)! He is incorrect (see Mailbag, *FSM* Vol 6 No. 8) about “Carnival of the Animals” not being credited in *Days of Heaven*. It is, although at the very end of the end credits in the fine print. The great thing about the music from this movie is not that “Carnival of the Animals” is heard during the opening credits, but how Ennio Morricone uses the chord changes and themes from it throughout the rest of the film, resulting in one of his most

haunting and beautiful scores (which, appropriately enough, accompanies one of the most haunting and beautiful films of all time). I wish someone would actually take the time to analyze the musical composition of this film. It is a unique achievement.

Roger Grodsky
Cincinnati, Ohio

Keep 'Em Coming...

It feels like the holidays arrived early this year, at least for soundtrack enthusiasts. A great feast has been delivered with the likes of *The Omen*, *The Final Conflict*, *The Snows of Kilimanjaro/Five Fingers*, *Music for the Movies of Clint Eastwood* and, last but not least, Michael Holm's striking easy listening moodscape for the German gorefest *Mark of the Devil*.

The Final Conflict: The Deluxe Edition is the standout here: a stunning digital overhaul of an already magnificent sounding score. I have always considered this music operatic, so when Robert Townson's liner notes suggest this, I wholeheartedly agree. However, the artwork on these new CDs is another story; the original Varèse CD issues depicted aesthetically pleasing artwork more like the one-sheets used to promote the films; simply duplicating the DVD art smacks of hastiness. The liner notes also mention a “September of 1981...” recording date, yet I remember this film premiering in late March of 1981.

The Herrmann CD is a superb introduction to one of the greats and a welcome addition to his essential library of classics. The restoration sounds faithful to the source, with the sound and copious liner notes making for one of the best re-recordings ever!

The Lennie Niehaus tribute opus for the life and career of Clint Eastwood is a deft and powerful listening experience,

running the gamut from introspective chamber writing to big-band jazz. Hopefully, a Vol. 2 is in the works, as many of Eastwood's films lack proper CD representation (e.g., *High Plains Drifter*, by Dee Barton, and *Firefox*, by Maurice Jarre).

Mark of the Devil / Mark of the Devil II, celebrations of extreme Grand Guignol, offer offbeat, irresistible Euro-stylings by Michael Holm, John Scott and Sam Sklair (with his deliciously infectious “Father Duffy” theme). This is a must for fans of this style of music!

I now eagerly look forward to opening my mailbox to find *FSM's The Illustrated Man* within. I ordered the disc the day Vol. 6, No. 7 arrived—this is classic Goldsmith and warrants serious study complemented by clear digital replication.

Christopher Jenkins
Smithtown, New York



Someone Needs a Hug

John Takis' riposte to my letter regarding his Prokofiev article (Vol. 6, No. 7) displays bullshitting on a scale little seen outside the former Communist Bloc. For the benefit of *FSM* readers who consider this magazine to be an *ex cathedra* source of information, I'd like to take this belated opportunity to straighten out two or three points.

For the record, *Alexander Nevsky* is accepted as “Prokofiev's second film score” only by ignorant film historians and certain writers for *FSM*. Perhaps Takis is saying that hundreds of Prokofiev websites, dozens of Prokofiev biographies and key film encyclopedias (including Katz) that list *Queen of Spades* before *Nevsky* don't count? Contrary to Takis' claims about the music having been recycled into other works, the complete *Queen of Spades* score not only exists as such, it even has an opus number! Another fiercely defended untruth from Takis is the following remark: “Nonetheless, a cantata version of the score emerged in the years following Prokofiev's death, constructed by Abram Stasevich.” This is a patently false statement. And Takis is not referring here to the new recording mentioned in the article. In his reply, Takis refuses to

say “you caught me with my pants down” (something Jeff Bond does with gentlemanly grace on the rare occasion that he makes a mistake). Instead, he denies that he screwed up at all and produces six lines of obfuscatory bull to cover his ass. Covering your ass is one thing, but actually admitting to having done no research for the article is another. Takis states categorically that he has seen no evidence that Prokofiev contributed to the poor state of the soundtrack. How many readily available sources do you want me to quote, Mr.

Takis? Since I suspect Lukas has Mark Walker's *Gramophone Film Music Good CD Guide*, let me cite part of the *Alexander Nevsky* entry: “The perilous combination of primitive Russian recording techniques and Prokofiev's experimental tinkering (moving microphones closer to certain instruments instead of thickening the orchestration for example) yielded quite spectacularly sub-

standard results." Or, if you think Walker doesn't constitute prima facie evidence, check out the anecdote related by Roy Prendergast in his seminal book *Film Music* (page 52).

Takis has made mistake after mistake in his article and uses gobbledegook in his riposte to disguise the mess. He states in his article: "Eisenstein was already world-famous for his groundbreaking work in cinema...and for his use of montage, a technique he pioneered." This is simply false. No discussion. It's wrong. Having finally checked it up, what does Takis do? Instead of saying, "I'm wrong, you're right, Kuleshov was, of course, the pioneer of montage," he bullshits: "Kuleshov did indeed inspire Eisenstein, and may be credited as the earliest pioneer of montage, but certainly not the only one." Not only does Takis get his facts wrong, he clearly

doesn't know what the word "pioneer" means. And since we're talking about ignorance, what about this line from the same article: "Stasevich accomplishes with great success what Prokofiev did for *Nevsky*: a concise, thoughtful arrangement of all the main musical ideas from the film." What Stasevich accomplished is, in fact, universally considered to be exactly the opposite of what Takis asserts. Check out Walker's *Gramophone Film Music Good CD Guide*, page 175: "The oratorio has often—and rightly—been condemned as overlong, excessively fragmented and dominated by the Russian narration." But don't take Walker's word for it. Check out any one of the Prokofiev biographies that refer to the oratorio. Even the liner notes to the Nimbus CD set that Takis mentions in his article go to great lengths to point out just how bad the oratorio is. If Takis still insists Stasevich has done a good job, then he's either never listened to the oratorio or he knows very little about music. Unfortunately, I suspect it's the latter—and I'm not the only one who thinks so. To wit: In my letter, I specifically take Takis to task for tacitly agreeing with the general critical consensus on Eisenstein's audiovisual score analysis, namely, that it represents the perfect fusion of music and image in *Nevsky*. Takis openly admits in his reply to my letter that he does indeed agree with the consensus. Let me quote Roy Prendergast's *Film Music* again, who says on page 226: "This support of Eisenstein's concept of an audiovisual score on the part of film theoreticians is a result of their highly limited and superficial knowledge

and understanding of music." Film theoreticians who know little about music I can forgive, but a writer for *Film Score Monthly* who displays no greater understanding is an acute embarrassment.

Before Takis is allowed to shrug off this letter with his usual disdain, ask someone like Douglass Fake to look at the Eisenstein chart (which Takis considers "pretty damn cool") and to read the article in question (and my letter) and see if he thinks that Takis' reluctance to repudiate Eisenstein's writings counts as a faux pas for *FSM* or not. Unfortunately, the supposition that Takis knows little about music is further reinforced by his ridiculous definition of "mickey-mousing" as a technique "in which the music literally describes the action." Fake would (politely) point out to Takis that music cannot "literally" describe anything at all. It's drivel like this that totally compromises the credibility of the article, and it certainly doesn't help when some fawning wimp from the editorial board of *FSM* says that the magazine agrees with everything Takis says. Lukas, do you really think the film composers that Jeff Bond and Tim Curran complain about in their editorials are going to take *FSM* seriously when you choose to publish—and defend to the hilt—such ineptly written articles? Incidentally, I'd have to be brain dead to think that you'd treat my letter with respect; however, grafting totally separate and gratuitously insulting remarks about Jonathan Broxton on to what was supposed to be a serious letter is definitely below the belt. Losing your Polish readership might mean diddly-squat to you, Lukas.

But losing the waning respect of the composers you write about is surely too great a price to pay for expressing undying support for an appallingly researched article by an ignorant writer.

Jerzy Sliwa
Krakow, Poland

John Takis responds:

I confess that my response to your previous letter was hastily typed and fairly defensive. I'm not used to being reproached with such...enthusiasm. Appalling? Ignorant? Really, was it that devoid of useful content? Still, I don't want anyone to think me unapproachable. Some of your comments have merit, so it looks like I'm going to have to eat some crow.

Prokofiev did not assign opus numbers to his film scores, only to the concert works, which a few of the film scores inspired. *Ivan the Terrible* is an exception, which is understandable considering he worked on it for such a long time, and probably intended to create a concert piece. As far as *Queen of Spades* (op. 70) is concerned, I haven't actually seen Prokofiev's original manuscripts, but I very much doubt he had a "completed score" prepared. Please write me if you know otherwise. I'd be especially interested in any recordings, should they exist. I was under the impression that the actual film never even got off the ground.

Stasevich arranged *Ivan the Terrible* as an oratorio, not as a cantata. Mea culpa. I'm actually scratching my head at this gaffe, because all my sources say "oratorio." Forest for the trees, I suppose. I still feel it works better without narration, so I tend to think of it as a cantata.

Thanks for the documentation regarding "the poor state of the soundtrack." I think we agree that the surviving recording (again, probably a temp track) was substandard to say the least. My intention in the article was not to assign merits to Prokofiev's techniques, only to say that in spite of

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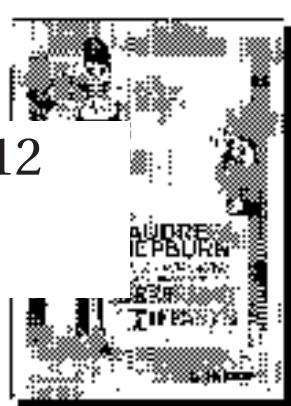
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his efforts to produce a quality recording, it didn't happen. Perhaps you would have preferred "because of his efforts..." but I'm uncomfortable putting that spin on it, especially under the strong suspicion that the existing audio track was left unfinished.

Regarding Kuleshov, I must insist that in this case it is you who are in the wrong. Kuleshov understood and applied montage as a harmonious linking and unifying device, whereas Eisenstein made explicit use of it as a source of violent contrast and conflict. These are two dramatically different methods, and to suggest otherwise is short-sighted. Eisenstein's construction of montage was indeed pioneering. Kuleshov wanted nothing to do with it, considering it a "rape" of the viewer's emotions.

Also, since you brought up Nimbus, they do frown upon the "formal structure" of Stasevich's musical interpretation, but let's not be misleading. They also state: "We do not really wish to criticize Abram Stasevich...he gave a new lease of life to this marvelous music...at times [the changes] are not wholly inappropriate." Hardly a blanket condemnation. I may be in the minority in my defense of Stasevich's arrangement, but I'll hold that position. The oratorio is, of course, not a substitute for the actual film score,

but I enjoy it tremendously as a concert work with its own unique strengths. The issue is not dissimilar to that of modern re-recordings like *Superman*.

I have only read portions of Eisenstein's *The Film Sense*; that graph was taken as a DVD screenshot. Had I realized the original source of the image, I would have certainly attempted to provide appropriate commentary. Examining the positions you related, I concur that Eisenstein's fusion theories are certainly fanciful. But to be honest, my article was much longer than it was initially supposed to be, and repudiating Eisenstein was definitely not an objective.

Since you bothered to bring it up, I'll defend my use of the word "literally." Music cannot "speak" nor melodies "soar." The terms are figurative. If the allusion was too broad for you, I apologize.

You say "I'd have to be brain dead to think that you'd treat my letter with respect." Speaking frankly, it would be easier to treat you with respect if you didn't wrap any potentially useful comments in a cloak of abusive vitriol. It's hard to seriously examine the merits of your argument when one is seeing red.

I don't want to see the *FSM* Mail Bag turned into a sideshow. I hope in

the future we can avoid name-calling and "gratuitously insulting" each other, as you put it. I will continue to strive for accuracy in my writing, and I hope that my inevitable slip-ups are met by a spirit of civil cooperation.

Tim responds:

We haven't been this tempted to start a Mail Bag war since the bygone era of C.H. Levinson. But John's right, there's no need for such bitter and contemptuous dialogue. That said, let me just address a few things as amicably as I can. First, relax Mr. Sliwa. You're taking *Film Score Monthly* much too seriously. I suspect you've been an *FSM* reader for a while now, which means that you should be aware of the fact that our stories have been known to contain the occasional error—not unlike well-known magazines and newspapers that actually have a staff of writers, which we don't. However, we don't believe these rare miscues negate the value of an otherwise well-written feature. The fact is, we're a magazine about film music for film music buffs—we're not *The Wall Street Journal*. Which means that sometimes we publish pictures just because we think they're "pretty damn cool." And while I respect your citations of historians and film theoreticians when it

comes to facts, those same sources are of considerably lesser value when it comes to judging something subjective, like the Stasevich work, for instance. About the Broxton comment in your letter hitting below the belt, I'm not sure what you mean. As far as I know, we published your letter in its entirety, just like we do all our Mail Bag entries. And I am the "fawning wimp" you make reference to in your letter. Watch who you're calling a wimp, mister. If cold weather didn't give me a rash, I'd grab the first flight out to Poland, and we could settle this like men.

And lastly, a word of congratulations on your deft use of the English language; never have the words "obfuscatory," "gobbledegook" and "bullshit" commingled so effortlessly.

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The Final Confrontation

Our roundup of the year's ultimate scores

By Jeff Bond

CHRIS YOUNG
The Shipping News ▼



Chris Young does not read *FSM* any longer because we've said too many mean things about him, but I interview him at least once a year and he's always entertaining to talk to and has a great way of being earnest and open about the magazine—like, we have every right

to say whatever we want, but he has a right to have it bother him. Young has had an incredible career arc over the past 20 years: from Roger Corman movies and endless horror films to big studio productions and now, in the past year really, becoming the go-to guy for A-list prestige productions like 1999's *The Hurricane* and 2001's *The Shipping News*, probably the front-runner for Best Picture Oscar before it's even been released. He scored the recent Bruce Willis/Billy Bob Thornton caper *Bandits* and the thriller *The Glass House*. And in a summer when a lot of the big blockbuster movie scores didn't really live up to their hype, his score to *Swordfish* was pretty gripping, particularly in the way it propelled the movie's ludicrously over-the-top flying bus finale.

You can't get much further from the concept of a bad-guy-filled bus being helicoptered over Los Angeles than the icy, anti-dramatic atmosphere of Lasse Halström's *The Shipping News*, a sea change further accentuated by the fact that Young found himself spotting the film outside New York City on September 11.

Despite the emotional hardships of working in the wake of the terrorist attacks, Young says his collaboration with Halström and his crew was ultimately more than rewarding. His familiarity with a wide range of ethnic instrumentation came in handy when it became clear that the director and producers were interested in reproducing the sound of the film's native setting. "Since the majority of the film is shot in Newfoundland, it's just gorgeous. It's a color film but there's snow on the ground most of the time and there's this grayish hue and this chilling feeling that permeates the film," Young says. "When it's not snowing, it's raining. The producers sent me recordings of local Newfoundland musicians, gave me some books on the island's history and tried to encourage me to incorporate the indigenous music into the score. And it so happens—and it may sound trite and overused because we've heard this in film scores before and it concerned me at the outset—but the music of Newfoundland is Irish-tinged. So I spent a lot of time listening to these groups playing traditional songs and tried to figure out a way to

assimilate that into the score. I came up with an ensemble within the orchestra, which was very exciting for me because I don't think this particular ensemble has been used in its entirety in a movie before."

As Young explains, the ensemble set-up ranged from modern instruments to some dating to the distant past. "The obvious things I had to include were pennywhistle and also various Irish whistles of lower ranges," he notes. "I used uilleann pipe, the bagpipe, which we have heard in scores before, the fiddle, and varying Irish harps, both the nylon or gut-string harp and the steel string harp, and we've heard those in scores before, too. But I then included a medieval instrument, the hurdy-gurdy, which is a stringed instrument, like an overweight viola, which sits on the performer's lap. The bottom side of the instrument has a crank on the end and you crank that like an organ grinder, and there's a wheel that rubs up against the strings and causes them to vibrate. And you have melody strings and a series of drone strings, so it has many more strings than does a violin or viola. On the melody strings you have something like a typewriter keyboard that you press to get the notes you want. You gotta hear this instrument—it's a very stringent sound, one of the most unique things you'll ever hear. Then I had an old upright pump harmonium, which doesn't get used that often; a concertina, which is a squeeze box like an accordion with buttons instead of keys; and a consort of Renaissance string instruments, like treble viols. Then behind this ensemble I had a full string group, four horns on a handful of cues, a percussion section and an electric bass."

For the film's unusual opening Young brought a great deal of his ethnic instrumentation into play, but he had to hedge his bets. "The first instruments you hear are the harmonium and hurdy-gurdy. [The score] then fades in an ensemble of percussion including the bodhrán, the Irish frame drums, so a big percussion section starts playing an Irish shuffle rhythm, and the main theme is presented over the footage of Newfoundland, played in pennywhistle with strings and drums," the composer explains. "That represents the old Coyle family and the history of Newfoundland and how it applies to Kevin Spacey's character. Then that ends and we fade to the lake, and there's a bridge of sorts where I introduce some high bell things to give the sense of being in a dream state. Finally, when we get into him and his dad and the water, the music entirely changes to a kind of fiddle blues tune over a slow bass pattern, at least as I originally did it. When I was there I offered a number of options to replace the fiddle, so when I go to see the film I'll be anxious to see what they put in! I gave them four options: acoustic, electric fiddle, vibes and guitar. I'm going to go with the fiddle for the album though."

THE SHIPPING NEWS ARTWORK ©2001 MIRAMAX FILMS

The *Shipping News* caps a year in which Young has been particularly busy, and his range of work continues to broaden and

deepen now that some of the most respected directors in the business are seeking out his distinctive sound.

ROLFE KENT

The Jury/Kate and Leopold ▼

Rolfe Kent became the go-to guy for quirky little comedies after scoring Alexander Payne's acidic *Election* in 1999, and he's since brought his sly style to movies like *Nurse Betty*, *Town and Country* and *Legally Blonde*. The end of 2001 netted him two projects that look to break him out of the comedy mold, however: *Kate & Leopold* stars Hugh Jackman (*The X-Men*) as an 18th-century duke who winds up in present-day New York and falls in love with Meg Ryan, all due to some time travel experimentation being undertaken by Liev Schreiber. The film opens in the past and Kent not only got to apply an unusually glossy style to the film's present-day sequences, he also got to write on a broader canvas than usual for the film's period scenes. "I actually exaggerated a bit for the sequences in the 18th century; we didn't use anything like Beethoven and in fact it's much more of a Baroque sound. But it's very big," the composer says, noting that director James Mangold wanted something different for the film's New York scenes. "He liked the feeling and the innocence of the old Rock Hudson, Doris Day romantic comedies, and there's some of that kind of feel in there. There's a little bit of Gershwin and some of that jazzy feel to it." Although the film has a definite fantasy/science fiction basis, Kent was instructed to avoid stressing that in his score. "I actually wrote something for the time travel aspect and played it for the director, and he said, 'No, don't give it away.'"

Aside from his underplayed, inevitable-sounding rhythms, Kent is also well-known for his practice of weaving exotic instruments into the fabric of his orchestra—a tradition he continued on *Kate & Leopold*—which allowed him to not only employ a number of period instruments for the film's 18th-century scenes, but also add an instrument that was a lot...hairier. "You'll never hear it in the score, but I did use an instrument called a charango, which is somewhere between a mandolin and a harpsichord in sound, but it's actually made from an armadillo," Kent acknowledges. "In fact during the sessions the player would make these little mistakes and he complained that



it was because the hairy little thing was difficult to hold."

The Jury's In

Kent also recently finished scoring a BBC miniseries called *The Jury*, his first television assignment. "It was really interesting to do—we ended up using a lot of female vocals and we hired a woman named Allison Jiear. She has this spectacular, soulful voice. She sang on the score to *Beloved*. She's Australian and based in England. It really transformed the music—I wrote music and thought, 'Well, it's all right I suppose,' and then she would sing it and it would just explode out of the speakers and become something really moving and poignant and significant. The director of *The Jury* is Peter Travis, and we'd been trying to work out what each of us was talking about and closing in on the right idea of how to approach the music, and then I played the music with her singing it and everyone immediately fell in love with it. Her voice made it an extraordinary experience."

Kent is the first to agree that writing television music is an extremely specialized task, and despite several stabs he was unable to convince the producers to go with his own music for the show's opening title music. "They're using a track for the opening title," he says. "I get the end titles. Frankly, I don't know how to do television themes. When I came up with ideas for the opening titles it always sounded too filmic to them, and I'd say, 'Yeah, but wouldn't it be cool to have a filmic main title for a television piece?' At the end of the day I'm pretty sure

they're going with the tracks they had."

Kent did have to write payout music for the program's commercial breaks, although he says that doesn't relate quite the way these things are done on American TV. "We had a significant number of themes for the show, and the show is shot on film and looks like a film, but we did have eight- or 20-second payouts for commercial breaks," he says. "In England they kind of state their commercial breaks. In American you're watching a show and suddenly you realize you're not watching a show anymore but an advert. In Britain they say 'End of Part One' or 'End of Part Two' before they go to commercial so you know what's happening, and there's more room for a real musical statement for the end of a sequence. I just put together something based on the theme. I wrote melodies for certain thematic elements within the program; there's a budding romance between two jurors, there's a theme for the jury overall and themes for the trial, and this very sad bittersweet, soulful melody, which is really just for the nature of the lives that are unfolding and unraveling in the jury. It's the connective tissue that binds all these stories into a piece."

HARRY GREGSON-WILLIAMS

Shrek/Spy Game ▼



Harry Gregson-Williams is a very funny and self-deprecating Brit who's worked with John Powell so many times that he's kind of used to people confusing the two. Gregson-Williams and Powell just won Annie awards for their score to *Shrek*, which seems to be one of the few unassailable movies to come out of Hollywood this year. Unlike a lot of recent film scores, *Shrek* actually features a couple of pretty good tunes, and the success of the film has spawned a *Shrek* score album to augment the song compilation (which featured a snippet or two of score) released in conjunction with the film in early summer. It's clearly a popular work, but Gregson-Williams almost seems chagrined to see the music given its own album. "When you're on a movie that's as successful as *Shrek*, everyone assumes the

music must be brilliant, which is complete rubbish—I hope it is quite good, but I don't know that it's any better than what James Newton Howard did for *Atlantis*," the composer insists. "But I guess that's just the way these things go—if you're lucky enough to be connected to a very successful film, people make assumptions."

The Gregson-Williams/Powell collaboration (the pair scored *Antz* and *Chicken Run* in addition to *Shrek* and have worked on other projects together) is less an institution than one might think, and their working relationship seems to echo something like the old Bert Shefter/Paul Sawtell approach. "Usually at the end of these sort of things I've done with John Powell, we split up and make our own CDs of our own cues, which our agents have; we have different representation now," Gregson-

mine comes from more of a gut standpoint. That's not to say John's doesn't have any heart to it or mine doesn't have any thought to it, but in very basic terms that was a major difference between us. He, in the mold of Zimmer, really, is a very conceptual guy."

Though the duo had planned to go their separate ways after *Chicken Run*, *Shrek* was an opportunity neither could turn down. "It was quite amusing really because I think we didn't know anything about it," Gregson-Williams says. "I know I telephoned John and said, 'Look, John, on you go, mate,' because I think we'd said *Chicken Run* was the last one we were going to do together. And he kind of said the same thing to me, like, 'Well, on you go.' And then we were invited to a screening and outside the screening room I was like, 'John, didn't you say you had something else to do?' and he said, 'Harry, weren't you going to do that Tony Scott thing or whatever it was?' And

the thing done. We threw a few themes up for *Shrek* from both of us, all of which were tossed out by the filmmakers straightaway, and it took us a long time to realize that *Shrek* was kind of a clumpy, lonely little big figure, and that's how it came about. The fairy tale theme was something I had kind of coming out of my ears, the very first few notes you hear in the score. Then Robbie Robertson at Dreamworks Records asked to make a song out of it, and he thrust a young artist at me named Dana Glover and made a song of that tune."

Gregson-Williams says that the lilting fairy-tale theme that opens the movie was something he had had in mind for a long time. "I had toyed with that on a film three years ago and it hadn't flown for various reasons," he says. "That one wasn't such a difficult one to nail because it was kind of straight up and down, generic, hopefully beautiful, but generic fairy tale. There was no subtext to that, it was Snow White meets so-and-so. I was fortunate to nail that one. The *Shrek* one was more difficult, and that really was a co-write between John and myself where we had to lock ourselves in a room overnight and work it out because we were getting close to a meeting with the filmmakers when we really hadn't nailed that. I think we wrote it for a cello. We had a friend of ours who's a cellist play it on double bass, and he doesn't play double bass very well, and it just worked. It was slightly clumsy and a little bit on the edge and kind of bizarre. In the film the place you hear it the most clearly is when Donkey and Shrek go to Shrek's home, and he sends Donkey outside and kind of eats his dinner alone. After that we made more of an action theme out of it."

The composer says that turning the theme into a song was one of the film's bigger challenges. "The song we based on that was really quite tricky," he acknowledges. "It was rather like trying to wedge—if I'd been Randy Newman I'm sure I'd have found a brilliant way of doing it but I'm not. When one writes a

theme like that one's really writing it in a manner that's going to be useful scoring the film rather than working for a song. For instance, it didn't have a chorus so we had to make one. I think if that ever happened again, somehow I'd have to try and make more time for something like that. We were just trying to finish the score and all the sudden there was this whole other thing that could take up a lot of time and energy, but it was definitely worth doing."

Gregson-Williams is pleased by the attention the score has gotten, but he insists that *Shrek* pales in comparison to his and Powell's work on *Chicken Run*. "*Chicken Run* was a much more involved

EAR NOW, WOT'S THIS? Gregson Williams contributed music to SHREK and CHICKEN RUN.



Williams notes. "The thing about John and me is we were kind of lumped together; we're not partners or anything like that. But I guess some years back when they were trying to find someone to do *Antz*, I'm sure their first port of call would have been Hans Zimmer, who's obviously been very successful with those sorts of things; at that time probably two other human beings equal to one Zimmer entered their mind. And they might not have been wrong, actually, because *Antz* was a hugely complex and long score; it took a lot of music to do that, and neither John nor I had done an animation before. But I had gotten to know [producer] Jeffrey [Katzenberg] working on *Prince of Egypt*, and I guess *Chicken Run* came along and we couldn't have screwed up *Antz* too badly because they asked us to do that. Now after that I think John and I were going to call it a day. We've always had a good time [working] together [but] we are two very different people and our music comes from different places. I'd say John's music usually comes from an intellectual standpoint and

we finally just decided to get on with it and both do it because it looked good."

Once they agreed to score the film, Gregson-Williams and Powell were under pressure, and as Gregson-Williams explained, they had to hone their working relationship to finish the film. "It is the closest to co-writing I think any two different people could do. We spend a lot of time in my studio together. The first thing is to carve out some themes and the feel of the picture—in this case the character of Shrek. We met and talked about it and thrashed things out on the piano and then went to our separate places and wrote a couple of tunes for *Shrek*, regrouped and met with Jeffrey. We don't have any chips on our shoulders about 'Well, it's my theme that goes [in] and not his,' because by that stage there's not a lot of time and there's a lot of pressure to get

**The partnership
of Harry
Gregson-
Williams and
John Powell
is a casual
yet persistent
relationship that
transcends
promos and
representation.**

operation musically," he says. "I wouldn't say it was more difficult or *Shrek* was easier, but if you listen to the album—I didn't push for the *Shrek* album to come out, because it's pretty slight." The composer explains that the hyper-reality of *Shrek's* animation and the presence of multiple song montages in the film meant that the composing duo had to write a lot less music than they did on *Chicken Run*. "There were a couple of songs like 'Flip, Flop and Fly' when all the chickens start dancing, but mainly it's score and it is a little bit dry without any music of any description. If the film's 90 minutes long, I'm sure there was 75 or 80 minutes of music, whereas in *Shrek* there were a dozen songs or so for montage sequences. And I also think there was a little more confidence to leave some scenes dry without any music because there was a heightened sense of reality going on. But I guess there was maybe 45 or 50 minutes of score and there were two of us, so really it's doable."

For the Robert Redford/Brad Pitt vehicle *Spy Game*, Gregson-Williams returned to his solo working relationship with director Tony Scott on a film that was initially rumored to have its premiere moved back because of the terrorist attacks of September 11. "A lot of people freaked out and wondered about delaying the film, but it wasn't delayed a day, actually," Gregson-Williams says. "There are moments in the film where the story takes you to Beirut—most of the film is told in flashback, and there's a point where we go to Beirut in the '80s. I don't think since September 11 everyone suddenly thinks there's a terrorist threat in the world—if you come from England like I do, the IRA have been bombing the shit out of people since I was a little boy. There's been terror all around the world but maybe not in America, I understand that. Part of the story follows Brad Pitt going to Beirut and doing a specific job and then the film takes us somewhere else."

Gregson-Williams got a substantial album out of the film, which required quite a bit of scoring. "I took longer on this film than any of the others I've done—five to six months," he says. "It took a lot of time to find the right touch. I started off a few months ago with Ravi Shankar's son, who's done a lot of work with Peter Gabriel, and I thought that would be great. We made some amazing music here in my studio, none of which got used in the film—it just didn't seem to be right. Then I found an astonishing singer who went by the name of Khorsani. I did a lot of research here in L.A. to find the right players and singers. L.A. is such a cosmopolitan place that there's all manner of people here, and if you dig deep enough you can find whatever you're looking for."

While there is a substantial electronic presence to the score, Gregson-Williams says that description is misleading. "One thinks of just a

keyboard sound, although a lot of it was created here in my studio with overdubs: singers or Chinese violin or duduk or whatever it happened to be, and on top of that a lot of percussion, most of which is live. For the Chinese sequences I found a group at UCLA called the Chinese Percussion Ensemble that I wheeled in for a couple of sessions."

The composer also had to oversee the assembly of the album. "In this case they needed a lot of the music before I'd even finished it, but we got through that," he says. "I'd say the first half of the record, like the first half

of the film, is powered by a lot of percussion and electronic elements, but certainly the middle section of the film and toward the end it's quite orchestral. And also I auditioned tons of children throughout L.A. and found a boy who I very much wanted to represent the Brad Pitt character, because the film is really about lost innocence, about a horrible realization by Brad Pitt that his job as a spy has some bad repercussions. So I found a boy from the Los Angeles Children's Choir who had exactly the voice I was looking for, and that appears two or three times in the score."

MARK ISHAM

Life as a House▼ /The Majestic



Mark Isham chose his assignments well in 2001—in a year marked by weak blockbusters that make all their money in one weekend before word-of-mouth does them in, Isham has worked on a number of sleeper hits that proved to have real box-office legs—the interracial love story *Save the Last Dance for Me*, the Keanu Reeves baseball movie *Hardball*, and the Michael Douglas thriller *Don't Say a Word*. But Isham also scored more ambitious films for the fall and winter Oscar season, including *Life as a House* and Frank Darabont's *The Majestic*. "The thriller was actually in between the two—I did *Hardball*, *Life as a House*, *Don't Say a Word* and *The Majestic*, in that order," Isham notes. "It was probably the best way to do it. I find that as long as it's radical, it's kind of fun to jump around. It's when you have to do two similar projects in a row that's the toughest. You've already sort of had those ideas and discarded the ones that aren't so good and kept the ones that are best, and all of a sudden two months later you're doing exactly the same thing again. The decisions are harder to make and it's harder to find the really good stuff. So given there's so little predictability to this particular job, having gotten these films in this order was best."

Making House a Home

Irwin Winkler's *Life as a House* was the more intimate assignment, the story of a man coming to terms with his life and family after he discovers he has cancer—an age-old theme, but one handled with some edge and originality. "I've worked with Irwin before and I know how he's thought about music. When I first read the script I wanted to make sure that he didn't want to sentimentalize too much," Isham says. "The script had the potential for that, and it's a fascinating in that it also has a very quirky, edgy line to it. So I immediately saw why a director would be attracted to this, but it also seemed like something that would have to be handled just right so the audience wouldn't feel they were being swung around and prodded and poked emotionally too much. So my first task [was] to define the boundaries: how sweeping can we get, because potentially you could push things quite a bit in that direction; how contemporary or youth-oriented should the other side of the music get, because we're dealing with two different generations. I think the choice of using songs for one aspect of the teenagers' story was very well done; it allowed you to get that contemporary angst and anger from the song choices. Then as the two generations interact, the score took over and there were

two distinct styles, but they were close enough that they could actually join forces in some places and intermingle."

Isham found the film's independent feel freed up his creativity. "That it's a little more risky makes [the movie] more interesting to work on," he points out. "Movies that are going to be marketed similarly are formulaic and therefore the push toward the music may be to not break the formula. When a movie has a slightly off-center or different line and point of view, that really helps."

Making a Majestic Sound

Isham joined forces with Frank Darabont on *The Majestic*, a film originally set to be scored by Thomas Newman, who had worked with Darabont on *The Shawshank Redemption* and



The Green Mile. In the film, Jim Carrey plays a man hounded by the House Un-American Activities Committee in the 1950s, who loses his memory in an accident and winds up involved in the reconstruction of an aging movie theater in a small town

far away from his big-city problems. Despite the period setting, Isham says he was under no direction to bring a '50s feeling to his score. "Frank relied on his source and prerecorded music to really set the period side of it, and I felt I really didn't have to bring that into the music that I wrote," the composer says. "As long as I didn't go into any specific time-oriented music vocabulary that violated the period, then I was fine. In other words I couldn't bring any funk grooves or anything like that into it, and fortunately that wasn't appropriate so nothing like that ever came into play. It was a very traditional orchestral palette. What's interesting to me is the style of traditional orchestral film music can evolve from later 20th-century composers; Marecki, John Tabner and even Steve Reich and Philip Glass, these guys that have expanded on our orchestral palette in the latter half of the 20th century [are] very inspiring to help me evolve the more traditional approach to film composing. John Williams and that generation have taken a certain generation of composers and made that vocabulary their own and established a tremendous wealth of material in that way. And there's a new generation of influences to be applied to that tradition. So a film like this for me is a real opportunity to do that, to really delve in and learn. I really threw myself into it wholeheartedly. It's very rare that you get a

story of this quality and a director who really wants the music to be a high-level participant in the film and was willing to keep the film's pace and general concept open for [the] music to take part. When you have an opportunity like that, you really want to step forward with everything you've got and take advantage of that opportunity."

The Majestic was recorded at the cavernous Todd-AO studios in Studio City, where Isham got to work with an orchestra larger than what he's generally used to. "The main thing was strings," he notes. "This is a romance on one side and a particular type of heroism on the other. It's not big in the flamboyant sense, in the 16 French horns Wagnerian sense, but it's big emotionally. You love these characters and you want them to do the right things and have the right things happen to them. I just wanted a sound that embraced you like the characters do. We had a beautifully constructed orchestra—the largest was with eight French horns, but we did it antiphonally with eight French horns, two tubas and four trumpets. We started from the center with four trumpets and then tubas on either side, and four horns on either side in a long line around the back, so it gave it this really wide, mid-range brass choir with triple winds and 61 strings, and it's just a lush, gorgeous sound."


Like many contemporary film composers, Isham prefers to spend his session time in the recording booth with the director and sound recordists rather than with the orchestra, conducting. "Most of my background is in production and recording of music as the final product for composition," he explains. "My job as a film composer is so intimately connected with the director, I find it's more effective to stay in the booth with the director and get to know the sound of the recording as it's being recorded. And the orchestrator [conductor] who has made the decisions knows what that third bassoon is going to do and why he didn't use the three bassoons there and why it went to one there, and he's also a session musician. His name is Ken Kugler and he's an excellent bass trombonist. He has a rapport with the orchestra that very few people do; he knows these guys and they love him; the other couple days of the week he's sitting next to them, so this arrangement works out really well. He knows the score intimately, he can get these guys in a great frame of mind working happily getting this music up and running. I can sit with the director and engineer hearing the sound through the speakers and making sure it's working with the 5.1 environment the way I want it to be, and I can also be reacting firsthand to the director's reactions. So there isn't the lag of playing something through, recording it, playing it back and then getting to the director when he's now heard this thing he doesn't like three times. It's just a really efficient way to work."

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STUDIO CANAL

One of US

Discussing movies and movie music with Alejandro Amenábar, the man behind *The Others* and *Open Your Eyes*.

By Jeff Bond

Readers of this magazine are often infuriated by what they regard as posers who come in from a rock or amateur background, grab a keyboard and suddenly become a successful film composer. We've all been indoctrinated that classical training is a prerequisite for any respectable film composer (except maybe in the case of Danny Elfman). But what if it wasn't some rock musician but rather one of

us, a dyed-in-the-wool film score addict, who was dabbling in the art? Better yet, what if it was a film score fan turned acclaimed writer and director? Alejandro Amenábar is the test case: His first two Spanish-language films (*Thesis* and *Open Your Eyes*) were immediate hits in Europe and both have now earned solid cult reputations in America. *Thesis* follows a female graduate student doing her thesis on violence in the media, and specifically on snuff films...when she begins to suspect that one of the films she used for her research was made right on the campus where she resides. In *Open Your Eyes*, a handsome playboy's life is ruined by a vengeful former flame who mutilates his face in a car accident...or is that really what is happening? Amenábar's first English-language film was this summer's period ghost story *The Others* with Nicole Kidman, one of the few bright spots in an otherwise dismal summer movie season that was also popular with audiences. And no less than Cameron Crowe (*Jerry Maguire*, *Almost Famous*) chose to remake *Open Your Eyes* as *Vanilla Sky* with Tom Cruise.

Amenábar not only writes and directs his movies, he also scores them. And the results are far from your average keyboard noodling: *The Others* is a haunting and complex orchestral work, ranging from

gentle impressionism to violent, dark passages. Amenábar has even taken to scoring films made by other directors. So do we congratulate this triple threat or fear him? First, maybe we should just talk to him:

FSM: What did you think of *Vanilla Sky*?

Amenábar: I was very pleased, particularly because I think the film to me is like two brothers who sing the same song with a completely different voice. I think Cameron has made this story his and it's his own style, and I appreciate that it's not just a copy. On the other hand, it doesn't try to avoid the complexity of this story and to me all the psychological and even philosophical aspects of the story are intact. There's no attempt to make it simpler or more naïve.

FSM: What was your inspiration for the original version, *Open Your Eyes*?

AA: I've always been interested in reality versus fiction, right down to my first film. I had thought about all these cryogenics things and I was very interested by that idea,

particularly when I found out that it was real and that this company really existed that did these things. Then I had a serious cold and I was in fever for a few weeks and I think then I made everything work for me, the whole structure of the story, and then I started to write.

FSM: *Thesis* and *Open Your Eyes* really explore the idea of fiction versus reality—and particularly film versus reality.

AA: Our perception of reality and how perspective can change things has always been something that interests me, and particularly in *Open Your Eyes* there's a duality, many moments we see the same elements but something's changed so that it can completely become disturbing, something that was meant to be completely innocent. I like that kind of effect.

FSM: Were you able to work that into *The Others* as well?

AA: I think *The Others*, since we can say that it's a story that takes place in limbo, is also a story about perception and about perspective and how things around us can change depending on how we look at them. Compared to the two previous works I would say my first film was [about] the idea of extreme violence, something very physical, and very real, violence of the media. The second one is much more about speculation about the future, and dreams are more important there. The third one is really fantasy, so there's a process of going away from reality in my three films. But there's also the fact of leaving in the reality that we find out is different at a certain point.

FSM: What about this idea of being sensitive to light in *The Others*—where did you find that?

AA: The photosensitivity? I read about it, I don't remember when. The first thing I read about it was in the newspapers, about two children who had a sensitivity to light so NASA designed a special costume for them so they could go outside. That was a few years ago. That was for me the perfect excuse to have all these characters isolated in a single location, which was my first idea.

Scared Straight

FSM: And I've heard one of your big inspirations for *The Others* was the movie *The Changeling*.

AA: Yeah, *The Changeling*. Once I knew it was going to be a ghost story, *The Changeling* obviously became a big influence. It really shocked me when I was a child. But then I tried to look at every good film with a haunted house and ghosts that had been made when I was getting ready to film. *The Innocents* is a film that you can tell influenced the film, and *To Kill a Mockingbird*, which is not about ghosts, but is about childhood, and *The Shining* of course.

FSM: I've read that you got into filmmaking because of your interest in movie scores, is that right?

AA: The first film I was interested because of the music, the first score I got interested in was *Superman* when I was like seven years old. I wasn't allowed to go to the movies at that age and I didn't watch too much TV. But I got interested in this music and I got the soundtracks, and I started buying soundtracks many times without even seeing the film. I would say I got first engaged with soundtracks than with film, than when I was 10 years old I started watching films. I watched *The Changeling* because I especially liked the music for that film. By that time I used to write little stories and do drawings for them and compose the music for them, not really knowing what that meant. So now it doesn't surprise me that I do those three jobs.

FSM: How did you get educated in music, though? Did you perform the music you wrote?

AA: I got interested in guitar when I was seven years old, and then I kept playing guitar for two or three years and my parents got me a little keyboard for Christmas, and that was the beginning. I never learned music but I just played by ear on my keyboards, which were bigger and bigger every year. So when I did my first short movie I decided to do the music myself.

FSM: And did you score the first two electronically?

AA: The first one was composed electronically, basically because the producers didn't have enough money for the orchestra. I wished I had been able to have an orchestra because I always intended symphonic music for all my films and I think it really fits with them. All the rest were played by an orchestra.

FSM: How did you orchestrate for the latter films?

AA: Well, what I do takes a lot of time and work, but I work with a computer program called Notator Logic, samplers, [other] music devices and a keyboard, and the computer is connected with a video player and synchronized, and I just try with different tracks all the instruments I need. Then my demos and my files are transferred to a score. The computer writes a kind of primary score where you can see the notes and move the notes and change them, which is very useful to me. Sometimes you spend more time playing with a mouse than you do with the keyboard. But then all that is transferred, and on *The Others* there were four of us orchestrating.

FSM: How did you learn orchestration?

AA: I would say just intuition. Having worked with musicians since I started I have learned many things from them. For instance, on *The Others* I wanted something very, very simple and wanted to try something with flutes that I had actually tried before in another film I did the music for. I wanted to try it with harp and strings, [which] are always vital in my compositions. So for instance if I play a whole track that's full of lines of strings, the task for the orchestrator is to separate what corresponds to the violins, the violas and the cellos. And sometimes I even specify because this score had so many solo lines, I would specify which lines I wanted played by the cellos. So far I've just worked with piano, strings, harp, oboe and flute. Since I have most of the sounds sampled I can see what it's going to sound like.

FSM: *The Others* is a very complex score and it was surprising to me how dense it was coming from someone who was self-trained. For horror movies you have to have those moments of violence and really very powerful orchestral moments and that takes a smart composer.

AA: I'm a fan of all Bernard Herrmann's work, and of course John Williams and Jerry Goldsmith. For instance, a friend of mine heard the main title to *The Others* and he said it reminded him of *To Kill a Mockingbird* by Elmer Bernstein. There are specific compositions I particularly love like the *Adagio for Strings* by Samuel Barber, and *The Changeling*, which I hope will be released this year.

FSM: What are you working on next?

AA: I haven't really started writing yet, I'm just resting, reading, listening to soundtracks and trying to watch movies.

FSM: Will you continue to do genre films, horror and science fiction?

AA: Suspense is something I feel very comfortable doing, so yes. Actually, one of the reasons I think I haven't done comedy yet is because of the music. To me, composing for horror or drama is much more inspiring than writ-

ing for a comedy.

FSM: How have scores changed over the past 20 years?

AA: I don't know if it's a good thing or a bad thing, but a few years ago I was completely sure that what really worked was symphonic music in films. Now I'm not so sure. For instance, I always thought that although it's very interesting the use of music in films like *Fight Club*, which is not symphonic at all, symphonic music at certain points would have helped to make it feel warmer for the audience. I still defend symphonic music at least for my films.



FSM: Do you think you'll always score your movies?

AA: Yes. I think if I tried to trust someone else to do it I would be such a pain in the ass. I prefer to do it myself. I would love to work with John Williams, but I don't think he's available!

FSM: How do you feel about the reaction *The Others* has gotten in America?

AA: I'm very surprised and proud because when I came up with this story I intended it to be a simple and intimate story. I wrote it in Spanish and intended it to take place in South America. I never intended this big release. And then when it was translated into English we got Nicole and Tom involved in the project and everything got bigger, and I still tried to keep the intimacy of the project and tried not to betray the nature and the spirit of the story. I think we were all agreed to this that it was not to be a Hollywood picture, but an independent picture. Then the reaction of the audience was so good here in America I felt really surprised.

FSM: People are impressed here with the score, too, even among our readers.

AA: I always hesitate before the process of composing. The hard job comes after the final cut of the film and I always hesitate, particularly in this case because I was so pleased with the work of every department, including of course Nicole's performance, and I didn't want to spoil it, so I'm proud that in the end what I did seemed to work.

FSM: How long did you have to compose *The Others*?

AA: I had about two and a half months. My record for a film I hadn't directed was three weeks. I did the music for a film called *Butterfly* and for one called *Nobody Knows Anybody*. *Butterfly* I'm especially proud of.

FSM: Did you do these before you started directing?

AA: No, between my second film and *The Others*.

FSM: How did that happen?

AA: Well, I had to wait for Nicole and I didn't have anything else to do!



POINT MAN: Amenábar (left) gives direction on *THE OTHERS*, his first English-language project.

In the almost 75 years since the publication of J.R.R. Tolkien's *The Hobbit*, a large number of composers and musical groups have attempted to put music to Middle-earth, with results ranging from impressive to execrable. It's no surprise...Tolkien's tremendously successful fantasy is an easy source of inspiration; the novels themselves are filled with music and poetry. The year 2001 has seen perhaps the most valiant and successful attempt yet in the form of Howard Shore's music for New Line Cinema and Peter Jackson's new trilogy. With that in mind, let's take a look back at three of the more notable musical contributors over the decades.

that context the songs work. Lighthearted in spirit, often borderline campy, they also serve to blunt the darker edge of Tolkien's vision and render it more digestible for the very young.

Doubtless hoping to capitalize on Bakshi's failure to go beyond the first half of *The Two Towers*, Rankin and Bass produced a follow-up animated telefilm of *The Return of the King* in 1980, again hiring Laws to compose the music. Unfortunately, their approach to the material is identical to the one they took with *The Hobbit*. What arguably worked for the former production proved disastrous the second time around. Setting the story as a retrospective told by "Frodo Baggins of the Nine Fingers (and the Ring of Doom)" (the title song), *Return's* intensely dark story line is comi-

THE OTHER LORDS OF MIDDLE-EARTH

An appropriately timed look at other Hobbit-themed music through the years.

By John Takis

MAURY LAWS

The Hobbit (1978) ★★★

The Return of the King (1980) ★★½

The first filmic adaptations to draw from Tolkien's cycle of works came in 1978. Arriving the same year as Ralph Bakshi's disastrous theatrical production of *The Lord of the Rings*, *The Hobbit* is an animated TV-movie produced and directed by Arthur Rankin, Jr. and Jules Bass. The film is not altogether unsuccessful, featuring well-conceived animation and adhering fairly closely to Tolkien's original story (at least as far as the average fan will notice—Tolkien buffs will scratch their heads at such gaffes as bearded Elves and the omission of Beorn). Standout performances are delivered by Orson Bean as the voice of Bilbo Baggins and the incomparable Brother Theodore (who passed away April 5, 2001) as a grotesquely rasping Gollum. As Gandalf, however, John Huston comes across as surprisingly flat, and the script by holiday-special scribe Romeo Muller, while adequate, robs the story of much of its subtle wit and charm.

For the music, Rankin and Bass turned to their longtime collaborator Maury Laws, composer of *Mad Monster Party* (available on Percepto Records) a decade previous. Laws' orchestral score is largely string and guitar based, making occasional use of piano and harpsichord. The soundtrack revolves around a series of songs (in English) for male chorus, with both arranged material—songs and poetry were an integral part of Tolkien's story—and original lyrics by Bass. Glenn Yarbrough sings the title song "The Greatest Adventure." Laws' song arrangements rather obviously date from the '70s, but have aged relatively well. *The Hobbit*, in spite of its adult appeal, is primarily a story for children, and in

cally undercut by Orcs who sing "Where there's a whip, there's a way!" as they tromp through Mordor, and a Mouth of Sauron who looks like he walked out of *Masters of the Universe*. Again, the music itself is good enough, quirky as it is, and the film is not bad for animated children's fare. Certain qualities from the original Tolkien manage to shine through. But most *Rings* fans, and fans of serious fantasy in general, will come away largely disappointed.

The Hobbit received both an LP from Disneyland Records with music and dialogue from the movie, and a deluxe two-record collectors edition from Vista Records featuring the complete soundtrack: music, sound effects and dialogue. Neither film has received a CD soundtrack issue to date, although both were recently released on DVD. Perhaps some of Laws' material will make it onto a future compilation. Percepto Records is a likely candidate, having produced soundtracks for both *Mad Monster Party* and an upcoming Rankin/Bass compilation.

LEONARD ROSENMAN

The Lord of the Rings (1978) ★★★★★

Intrada FMT 8003D • 76:58

Although doomed to be overshadowed by the spectacle and overall quality of Peter Jackson's trilogy, Ralph Bakshi's pioneering effort is unquestionably the stuff of legend...though perhaps not exactly in the manner Tolkien might have wished. The film is infamously flawed in many significant regards. The editing, for one, becomes increasingly sporadic throughout the film, and is hampered by incompetent choreography that renders battle scenes logistically frustrating and the climax almost unwatchable. Bakshi also segues inexplicably between traditional animation, oddly distorted live-action, and

surreal special effects. This is occasionally effective—as with the disorienting dread surrounding the Black Riders—but is more often comic or simply absurd—as with the Balrog, who roars like a lion and appears to be wearing fuzzy slippers. These flaws aside, the film is not without its satisfying moments (such as Bilbo's welcome and genuinely well-rendered cameo) and has inspired morbid fascination in its viewers over the decades, garnering a cultish group of supporters. One of its highlights is Leonard Rosenman's impressive score.

a language he “invented for the occasion”—an odd move, considering Tolkien himself had already invented several languages for use in the story; even odder considering that this invented language includes the use of Rosenman's own name pronounced backwards. The tranquil cue “Mithrandir” uses both a childrens and adult chorus singing English lyrics by Mark Fleischer. The poetry and musical arrangement of this song, however, is strongly reminiscent of traditional British hymns and seems oddly out of place in Elvish

The symphony runs about 45 minutes and has five movements. “Movement I—Gandalf (the Wizard)” opens the work with an awe-inspiring fanfare before settling into a subdued statement of Gandalf's principal theme. First heard in the horns, the theme is at once noble, tragic and inspiring. (It is also the score's most frequently recurring theme, quoted in movements II, IV and V). This passage abruptly gives way to a triumphant *Allegro vivace* depicting Gandalf atop his galloping steed Shadowfax. The movement con-

HOBBIT FORMING: THE LORD OF THE RINGS (below); THE HOBBIT.



“When a film fails it pulls everything connected with it down to oblivion. Unfortunately, in this case, it includes a film score of great complexity and sophistication.” This flattering quote is from Rosenman himself and opens the liner notes of the Intrada CD of the complete score. Rosenman's music is indeed multi-layered: bold and brassy in its more dramatic passages, lyrical and woodwind-oriented in its gentler moments. Much of the score is based around a lengthy march, a wind-based passage that threads through the orchestration, revealing itself in bits and pieces until its final and complete statement at the album's end. The march is gentle and optimistic, with a hint of melancholy, ably serving the character of Frodo and his quest. For action sequences, Rosenman makes use of “grotesque rhythmic motifs” and unusual instruments such as the “lion's roar” and ram's horn that help bring out an otherworldly character in the music. The score reaches its climax at the powerhouse cue “Helm's Deep.”

Like Laws (and Shore after him), Rosenman agreed that the subject matter required vocals, here taking several forms. For the Black Riders and later the Orcs, Rosenman uses a male chorus moaning “Mordor” over and over again. This will either unnerve you or amuse you. Rosenman later ties in his Mordor motifs with

Lothlorien.

These are relatively minor complaints. In the final analysis, Rosenman has indeed produced a work of remarkable variety and sophistication, one which he describes as “probably the most challenging assignment I have ever dealt with.” There is much to recommend it to Tolkien and soundtrack fans alike. The score has received several LP and CD releases, including a very nice picture-disc LP set of interest to collectors. Intrada's deluxe presentation of the complete score remains the ideal way to experience Rosenman's music, allowing ample room for the themes and musical ideas to develop over the course of 77 minutes. The film has also recently been released on DVD.

JOHAN DE MEIJ Symphony No. 1: The Lord of the Rings (1988) ★★★★★

Holland-born composer Johan de Meij premiered his first symphony in Brussels in 1988. Masterfully arranged for symphonic band, the work took first prize at the Sudler International Wind Band Composition Competition at Chicago in 1989. Not merely his debut symphony, the *Lord of the Rings* was also his first professional composition for band after graduation from the Royal Conservatory in the Hague.

tinues with a grand brass chorale for Gandalf's Elvish alter ego Mithrandir and wraps up with a final statement of the main theme.

“Movement II—Lothlorien (the Elvenwood)” is pastoral in nature, with a gentle clarinet solo leading us to a lilting statement of the movement's bucolic theme. The music gradually becomes more serious, eventually building to a statement of Gandalf's theme and culminating in a dramatic passage meant to represent Frodo's vision of the Eye of Sauron in Galadriel's mirror. A more subdued, but still tense, passage closes the movement, reflecting the departure from Lothlorien.

Nowadays the saxophone is most commonly associated with jazz, sex, or both. But it was, in fact, originally designed to serve as the violin of the band. That application becomes readily apparent in “Movement III—Gollum (Smeagol).” Opening with a wrenching action in the brass, it rapidly moves to a whining, sniveling motif for Gollum on solo soprano sax. The opening passage describes an “extended lament” and successfully captures Gollum's pathetic character. A bouncing figure is introduced to underscore his nervous instability of movement and speech, eventually taking the form of a 1/1 march. One of the

(continued on page 48)

SCORES of SCORES

Our ANNUAL REVIEW ROUNDUP of extraordinary magnitude

Spy Game ★★★

HARRY GREGSON-WILLIAMS

Decca 440 016 190-2 • 20 tracks - 71:25

Tony Scott won't be rehearsing an Oscar speech for *Spy Game*; it's not that sort of a movie. Most of Scott's films are populist crowd pleasers that wash across the screen with no real threat of a detailed plot getting in the way. So the fact that Harry Gregson-Williams' *Spy Game* score is not profound (and instead merely a flashy chorus flanking the on-screen pyrotechnics) is a given. But the music on this album is far better than one could have hoped for. Gregson-Williams is a talented composer, as witnessed by his collaborations on *Shrek* and *Antz*. I assumed that *Spy Game* would give us more techno-beats in line with his *Enemy of the State* (again for Tony Scott). Instead, there's a wide range of tracks that employ instrumentation from countries across the Northern Hemisphere.

Spy Game is determined to spell out locations by annotating the movie with local music and instruments. The opening track is called "Su-Chou Prison," but I could have guessed the title (well, close enough anyway) just from Guangming Li's twangs on the erhu. And so, "Berlin" features militaristic (vaguely Russian) pomp, and "Beirut, a Warzone" is punctuated with a wailing Middle Eastern voice. While the music is determined to make each location unique, it does so at the expense of narrative, creating a fragmented listening experience. Thank good-

ness for the simple piano theme, often a precursor to boy soprano Timothy Washburn's haunting lament (especially on "Operation Dinner Out") that holds these disparate threads together. This strong and enchanting theme is worth three of the minor ethnic variants.

At 71 minutes, this disc is a bit of an indulgence, and tighter editing would have helped the different themes stand out more prominently. But with a bit of judicious tracking on your CD player, it's easy to trim away the fat and leave some accomplished cues. Perhaps there are just too many themes jockeying for attention, and the two techno remixes only add more variety to an already busy palette. This album shows just how wide Gregson-Williams' range is, but this isn't a compilation record, and eclecticism isn't the best basis on which to sell a score. Next time, less would be more.

—Nick Joy

K-PAX ★★★ 1/2

EDWARD SHEARMUR

Decca 440 016 192-2 • 12 tracks - 43:19

Edward Shearmur is an enigma. Just when you think that you've tied down his particular "sound," he shifts approach and surprises you by throwing in something out of left field. From the period drama of *Wings of a Dove* to the schlock horror of *Species II* or overblown high drama of *Charlie's Angels*, this guy has shown he's a chameleon. To prove the point, his score to the Kevin Spacey "is he or isn't he an alien" flick is an electronic opus. A throwback to the mid-'80s, this music might be retro in style, but in no way is it a retro step for the composer.

I hesitate to use the word

"ambient," but ultimately that's the best description of this selection of chill-out tracks predominantly structured around simple piano melodies with synth backing. Not dissimilar to Thomas Newman's score to previous Spacey drama *American Beauty* (did they temp this film with a Newman extravaganza?), the music also harks back to Jack Nitzsche's thematically linked *Starman*. But this is a more robust multi-layered composition that works equally well away from the screen. Sure, read the listing and then deconstruct tracks as you try to recall how the music served the movie, but add another dimension to your listening experience by listening to it "cold" and appreciating it as a mood piece.

If you yearn for those halcyon days when Pink Floyd set the tone for a generation, and cutting-edge soundtracks featured those Tangerine Dreamers pounding away at the keyboards, this is a

must-buy. It's a frothy feel-good experience and a legal high. —N.J.

Novocaine ★★★ 1/2

STEVE BARTEK/DANNY ELFMAN

TVT 6850-2 • 15 tracks - 40:25

Steve Martin returns to the role of a dentist in *Novocaine*, a comic film noir written and directed by David Atkins. Interestingly enough, Atkins pops up on the soundtrack as a contributor to the two songs that open the album. He also plays drums on the title track and is listed as a co-author of the second track, "Le Monde de Frank Sangster," a faux French electronica number featuring a catchy whistled riff. A third song, the actual French number "Menilmontant," by Charles Trenet, closes the album (and the film). All three songs are surprisingly listenable and fit in with the overall mood of the CD.

The rest of the disc (not quite 30 minutes worth of material) is dedicated to the score itself, which is primarily by Steve Bartek. Danny Elfman makes two contributions, however, including the CD's best track, the "Main Titles." This is a trademark piece of Elfmaniana, featuring wordless chorus, orchestra and wailing *To Die For*-style electric guitar. On the flip side, Elfman's other track, "I Wish..."—a quiet Thomas-Newman-in-*American-Beauty* mode meets *A Simple Plan*—makes for one of the least interesting sections of the CD.

Now, finally, we get to Bartek. His contributions feature fun instrumentations and vary widely, from a psychedelic circus version of "Menilmontant" to more formless suspense and action-guitar rambling. Like the film itself, the CD opens on a light note and slowly delves into more numbing



RATINGS

BEST ★★★★★
REALLY GOOD ★★★★
AVERAGE ★★★
WEAK ★★
WORST ★

territory. Bartek uses layers and sounds familiar from his orchestrations for Elfman, but this time he really makes them his own. In a way, Bartek has actually out-Elfmaned Elfman. —Neil Shurley

The Man Who Wasn't There

★★★ 1/2

CARTER BURWELL

Decca 440 016 019-2 • 14 tracks - 45:43

In every generation, a composer appears who so astonishes with his film-scoring debut that fans hunger for his next effort—and yet, as with most people with such enormous talent, that next effort may take years to materialize. Finally, after almost seven years, the brilliant composer of *Immortal Beloved* is back with his latest score. The composer in question is of course Ludwig van Beethoven, and the movie is *The Man Who Wasn't There*, the Coen Brothers' film noir about a passionless barber and his very passionate (and adulterous) wife. While the film's script meanders all over the place, aping such movies as *Double Indemnity* and *Lolita*, it's the mood that hypnotizes, and two men are chiefly responsible for this. First is veteran cinematographer Roger Deakins, whose use of shadow and smoke is downright astonishing (just look at how he shoots the complex landscape of Billy Bob Thornton's face). And then, of course, there's Beethoven.

Director Joel Coen's choice of Beethoven's piano sonatas is inspired. Instead of choosing from the broad spectrum of Beethoven's oeuvre, he focuses mainly on one form, solo piano, which adds thematic resonance to the movie as a whole. And, the actions fit the music: Watch the way hair falls to the ground to Beethoven's somber piano and you know that Coen made the right choice.

However, not all the action would have worked with just the piano sonata, so Coen called his usual collaborator, the talented Carter Burwell, to fill in the holes. Obviously not offended by having to share billing with Beethoven, Burwell has adapted his signature style of mood scoring (as opposed to action scoring) to sound remarkably similar to the

Beethoven. The first time during the film that I remember hearing music that I *knew* was Burwell was a half-hour in, when Thornton enters the department store at night. That piece ("Ed Visits Dave") coupled with the music for the following scene ("The Fight") is Burwell at his best. Burwell has composed music to such suspenseful Coen movies as *Fargo*, *Miller's Crossing* and *Blood Simple*, and he knows what works for such scenes. Here he has the orchestra growling in such a carefully menacing fashion that it creates suspense without ever raising its collective voice. Chilling.

Burwell also contributes a nice jazz piece for a party scene. Its sound is in keeping with the 1949 setting but is slightly jarring coming in the middle of the album. Not including this piece, the CD has fewer than 15 minutes of actual Burwell score, which may prompt you to ask if it's "the score that wasn't there." But this is about par for the course for a Coen Brothers movie. In fact, Burwell's percussion score for their last movie, *O Brother, Where Art Thou?*, was so minimal that it wasn't even released. I don't think any of the underscore was left off this album.

If you don't mind the brevity of the Burwell sections, the preponderance of Beethoven's sonatas (well played by Jonathan Feldman) and a cue from that young upstart named Mozart, you'll find this a satisfying album and a worthy companion to the movie.

—Cary Wong

Mulholland Drive ★★★ 1/2

ANGELO BADALAMENTI

Milan 73138-35971-2 • 17 tracks - 74:04

Williams and Spielberg, Silvestri and Zemeckis, Badalamenti and Lynch. Certain composers and directors are almost cosmically intertwined, not unlike some of the unsavory characters in a David Lynch film. *Mulholland Drive*, the latest collaboration from the team that brought you *Blue Velvet*, *Twin Peaks* and *Wild at Heart*, is an atmospheric effort that will, like most of the aforementioned films themselves, thrill Lynch fans and leave innocent onlookers scratching their heads.



Badalamenti primarily employs layered, swirling electronic undertones and effects with a somber accompaniment on strings (performed by the City of Prague Philharmonic) and the occasional electric guitar. It's a familiar sound, similar to that used in other Lynch films, but with the added warmth and depth that real strings provide.

The album progresses much like a typical Lynch film, opening with a quick, pleasant jitterbug and then slowly delving into darker string passages, the twangy guitar sounds of '50s diner music and, finally, the layered, disturbing, often confusing underbelly of the score. Like the opening moments of *Blue Velvet*, what appears pretty on the surface is a roiling torrent underneath, and the music here has the same feel. The compositions by Lynch and John Neff sound a lot like *Twin Peaks* ("Pretty '50s" and "Go Get Some" in particular), while Badalamenti's tracks offer some of his more sumptuous melodies to date: "Betty's Theme" and "Love Theme." Although I say melodies, they're really more like extended riffs. Nevertheless, they're exquisite and perfectly capture the tone of the film.

While this CD is not as varied as *Wild at Heart* or as consistent as the original *Twin Peaks* television soundtrack, it's a coherent and listenable effort, much more so than, say, the *Fire Walk With Me* soundtrack. For Badalamenti fans,

it's a must-have. Others, sample with care.

—N.S.

The Last Castle ★★★★★

JERRY GOLDSMITH

Decca 440 016 193-2 • 13 tracks - 42:59

After the terrorist attacks on America, Jerry Goldsmith debuted a stirring anthem entitled "September 11, 2001," a new date that will live in infamy. This moving, subdued piece was both patriotic and elegiac. Utilizing a horn as its centerpiece at the beginning and drums toward the end, it captured the mood of the country in ways only music can express. This anthem was based on a theme Goldsmith had just written for *The Last Castle*, a film released a month after the attack. Like Goldsmith's music, the movie is also heavy on images of patriotism and standing together as a nation. The film, directed by Rod Lurie, concerns a three-star Army General (Robert Redford) who is sentenced to a military prison run by a power-wielding Colonel (James Gandolfini). When the General realizes the oppression of the prisoners, he starts to defy the Colonel in a test of wills and strength (though it doesn't seem to bother the General that a lot of the military prisoners are in prison for a reason).

Without a doubt, this is Goldsmith's most accessible score since the likes of *Mulan* and *Rudy*. Die-hard Goldsmith fans may criticize the score for being too even-keeled and lacking in orchestral variety, but I believe this is one of Goldsmith's most mature and personal scores. While it has shadings of John Williams' *Born on the Fourth of July*, *The Last Castle* is a unique creation—and it's one of Goldsmith's best, precisely because it doesn't go wildly over the top or off on the usual action-music tangents. It's true that in the film the score becomes repetitive, but as an album, the music is focused and powerful. (A blues song does interrupt the first part of the score, but this is easily remedied by reprogramming.)

Horns and drums predominate—these tend to be prerequisites of military-based Americana scores. But unlike the fanfares in films such as *First Knight*, this is of the less "showy" kind. None of the

SCORES of SCORES Contemporary Films

tracks on the album really stands out, as the disc plays more like a symphony, with each cue building on the prior one, before ending with the theme reprise, "September 11, 2001." The score has a concert hall feel to it, so I wouldn't be surprised if Goldsmith incorporates more of it into his repertoire soon.

Is it fair for a film score to carry the weight of the tragedy that has nothing to do with the movie? No. But Goldsmith's theme can transcend its original intent and become an inspiration as our country faces a troubled time in its history. —C.W.

Hearts in Atlantis ★★★ ½ MYCHAEL DANNA

Decca 440 016 035-2 • 12 tracks - 38:05

It would be a pleasure to gush all over the *Hearts in Atlantis* soundtrack and particularly Mychael Danna's fine score, but the paltry amount of original material presented on this disc leaves one asking not "how is it?" but "where is it?"

There is plenty of good music here, but the bulk of it is classic oldies, some of which have turned up as retro-Americana backdrops in more than a few previous films. The album intersperses malt shop regulars like "The Twist," "Only You

(And You Alone)" and "Sh-Boom (Life Could Be a Dream)" with Danna's cues—four to be exact (totaling around 17 minutes). Accepting that this mixed listening format is not what *FSM* readers and score fans would likely prefer, it does come off better than one might expect.

Putting the focus on Danna's portion, the writing is, in a word, excellent. It may not be his most original, and the orchestrations are generally sparse, but Mr. Danna is extremely deft at striking just the right nerve to turn you into a maudlin pile of soggy Kleenex. His sense of pacing is

flawless. Distant, plaintive strains for piano create that certain hollow, lonely tension that can only come of expertly shaped solo writing. His vulnerable central theme is sweeping at times, and the result is beautiful, but most emotive are the fragile versions for solo piano or a lone reed. Not only is this score appropriately (and excruciatingly) tender and sad, but Danna also maintains a slight ominous quality that echoes not only heartache but cerebral unease and more complex inner turmoil. Don't listen to music this effective if you've just been dumped or can't find your keys. It

One Disc to Rule Them All

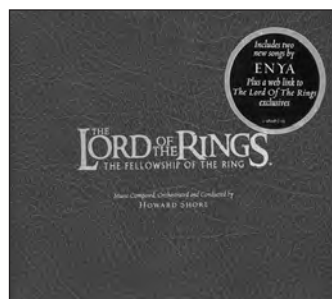
The Fellowship of the Ring ★★★★★

HOWARD SHORE

Reprise 948110-2 • 18 tracks - 71:29

For the past several years, Peter Jackson and the crew of *The Lord of the Rings* films have obsessed over the creation of a Middle-earth that both reflects the aesthetics of its creators yet appears to have spontaneously evolved through the ages. As a filmic goal, this is at most a challenge, but it creates a real difficulty for a composer. On one hand, the composer is free to add his own aesthetic spin to the story, his musical interpretation of the plot, characters and events. However, if this approach is applied too liberally, the composer is moving the audience a step further away from the films' version of reality with a second level of interpretation. Ideally, the films call for music that is both *from* this world and *about* this world—a cross between source music and score, a seemingly contradictory requirement.

Past composers who have tackled Tolkien's legend have, pretty consistently, only addressed one of these two concerns. Leonard Rosenman's score to the 1978 Ralph Bakshi animated version is unquestionably a strict account of the story as heard through



Rosenman's mental filter—an "about the world" score. Same goes for Johan de Meij's popular *First Symphony*, based on his reading of the book's characters. Several lesser-known works have found composers setting Tolkien lyrics to music, and in such, almost entirely suppressing their musical personalities to create music consistently "from the world"—music that, say, a Hobbit supposedly could have written. Still, neither of these polarized approaches could have been entirely successful in Jackson's new films. An "about the world" score, a score that related events only through the perspective and interpretation of someone outside of the film's reality, would stand between the audience and the story. Yet a diagetic/period score would fail to acknowledge the story's larger issues, dramatic connections, and resonance.

Howard Shore has long been

known for his ability to tie music to film. In works like *Crash*, *Naked Lunch*, *The Game* and so on, he related music to stories that didn't immediately suggest simple musical counterparts. But the *Lord of the Rings* challenge was one he had not faced before, because not only did it require the above stylistic balancing act, but it demanded an unprecedented scope and scale. Happily, Shore proves himself more than up to the requirements in one of the most intelligent and emotionally satisfying scores of 2001.

Shore's score begins with "The Prophecy," utilizing an ensemble of amassed instrumental and choral forces in a confident and powerful display. The cue functions somewhat like an overture, though it displays an array of ensemble colors rather than a parade of themes—dramatically and musically the perfect choice. The writing establishes Shore's "about the world" voice, and it is this voice that will underscore the film's two main recurring elements: the One Ring itself and the Fellowship of the Ring. Shore scores these ideas with the full resources of his palette, although this isn't to imply that every time these themes occur they're blasted out in full orchestral garb. Rather, Shore allows himself access to his full ensemble to pick and choose colors as the moment dictates. It

should also be noted here that the vocalists are treated as part of this ensemble and not as a featured element. Soloists, choral ensembles and instrumentalists commingle in cohesive textures that continually push new elements to the foreground.

The Ring has a number of motifs, the most prominent being an alluring *Swan Lake*-like melody heard over a series of twisting minor chords—Bb minor, Gb minor, Bb minor again, Db minor, F minor in the opening track. The Fellowship theme, on the other hand, develops out of pieces—most notably a trio of major chords, descending by step then returning—sprinkled throughout the album's first half until they coalesce in a forceful, revelatory statement in "The Council of Elrond."

For his "from the world" tone, Shore draws from his menu of timbral colors in providing each culture and setting in Middle-earth a signature sound. Shore's egalitarian treatment of his forces in the Ring and Fellowship music allows him to create an almost limitless number of variant ensembles, all of which relate to this greater musical/dramatic whole. Shore is also free to apply specialized vocal soloists to specific characters and regions, while they're still an extension/reduction of his amassed ensemble. Not

will leave you in a stupor.

That brings up an interesting point about the other material on the disc. While most of these songs are standards that could seem pretty tired, they take on a new sheen when juxtaposed with Danna's cues. It's as if the bitter-sweet nature of his music sets you up to hear the nostalgic songs with fresh ears, and they seem almost surreal...haunted even. You may find new depth in lyrics you've heard a thousand times, which may be enough to convince you that you're buying more than just four cues of lean, quality scoring. The sum does achieve more than the parts.

A final note: It should be inked as law that anyone who claims to like

music have at least one copy of Santo and Johnny's "Sleepwalk" in their collection, and if you don't then this is as good a chance as any to indulge. —Stephen Greaves

Focus ★★★★★

MARK ADLER

Milan 73138-35972-2 • 29 tracks - 45:35

Mark Adler has been busy for a decade or so providing scores for TV films like HBO's *The Rat Pack*, for which he received an Emmy. He's also done a few film scores, as well as a theme for the new PBS series *American Experience*. Adler's latest project is *Focus*, a new film adaptation of the 1945 Arthur Miller novel that explores anti-Semitism. The film, directed by Neal Slavin, stars



William H. Macy and Laura Dern.

The album's first cue, "Carousel Dream," begins with strings and piano before merging into the main theme played on a calliope and what sounds like a glass harmonica. This is an excellent theme that recalls John Morris' work on *The Elephant Man*.

The body of the score is made

up of dramatic writing in a style that's become common for serious dramas or intellectual thrillers these days. Adler's score is, however, set apart by its rich harmony, good thematic material and interesting orchestral choices.

While Adler has a distinct musical voice and style, a quick run through of a few cues should help place their musical richness in context with some recent scores. "Morning" recalls some of Thomas Newman's lighter music for urban dramas, along the lines of *Pay It Forward* filtered through *The Green Mile*. This material is developed and orchestrally varied in other cues. "Outrage" brings to mind James Newton Howard's *The Sixth Sense*. There's also time for

only does this provide a wonderful parallel construction to Fellowship's story, its clear structure makes the album all the more enjoyable.

Shore does have a third recurring melody, a pastoral and gently beautiful Celtic-tinged tune that develops throughout the score, eventually surfacing as the song "In Dreams." This melody seems to be associated with the Hobbits' quest, and I'd imagine we'll see its continued development in the next two films. Like the other recurring themes, it's allowed access to the score's full orchestral resources, with its Celtic suggestions growing from its harmonic inflections. As such it provides a nice bridge between the Hobbits' quest and their home. The Hobbiton music in "Concerning Hobbits" is swathed in Celtic instrumental sounds, including fiddle, dulcimer, harpsichord, wooden flute, accordion and pizzicato strings. The heroic Hobbits are also associated with the clear tones of a boys choir, aptly representing the characters' nobility, stature and disposition and establishing yet another link to the greater whole. The Hobbit melodies are very tuneful and vertical, almost song-like in construction, again reflecting this simple culture.

The mystical Elf cultures, on the other hand, receive some of

Shore's most horizontal writing, which creates an ethereal, timeless quality. An all-female chorus often appears, as do female soloists Elizabeth Frasier and Enya. Shore compounds this otherworldly writing with the inclusion of African and North Indian instruments, and by the occasional introduction of Eastern-influenced harmonic nuances—note the bent pitches in the "Lothlorien" track.

The album's two Enya songs are closely related to the Elf styles, and, as they are orchestrated by Shore, fit rather seamlessly into the overall musical fabric. In fact, they coexist so neatly, neither Enya song is relegated to its own track.

Fellowship of the Ring only deals in Dwarf culture during the dangerously exciting Mines of Moria sequence, so Shore's gruff and angular men's chorus couples nicely with low brass and string clusters to highlight both the cultural aspects of the setting and the danger of the moment. His use of guttural grunting effects and syncopated rhythms in the chorus augment the general effect, while allowing the choral sounds to remain audible through the swelling, dissonant instrumental clusters. The composer also taps into Tolkien's mention of drums in this scene with an ever-building texture of pounding percussion. The Moria music is Shore's most

extroverted on the album and, over the course of two tracks ("A Journey in the Dark" and "The Bridge of Khazad Dum"), intensifies into a dense musical stranglehold before cutting to a remorseful mixed choir and soprano soloist.

The Ring Wraiths are allotted Shore's darkest music (heard prominently in "The Black Rider," "A Knife in the Dark," "Flight at the Ford" and elsewhere), as a Gothic mixed chorus chants thick blocks of sound over a network of churning ostinati. Again, there's an amazing thickness to the counterpoint, made clear by wise rhythmic decisions—the instrumental ostinati provide intricate detail while the voices are used in percussive bursts. The Wraiths also have their own characteristically imbalanced 5/4 galloping motif for low strings and metal percussion. Interestingly, the metal percussion in this writing seems as if it may have gone through some sort of electronic filtering, adding to the ghostly quality.

Shore has described this score as an opera, and while that makes great copy, it's also an accurate description of the sort of elaborate detail and scope that the score presents. The CD is overflowing with fascinating harmonic relationships (some cultures have chromatic music, some have diatonic; the Ring Wraiths' singularity



SHORE SCORES: At the RINGS sessions.

of purpose is almost always painted in D or E minor, the pure and simple "In Dreams" melody is almost always in C major, etc.); with vocal soloists singing mellifluous Tolkien languages; and with genuine thematic development allowing material to noticeably form and change in conjunction with its dramatic counterparts. And like an opera, the music is written in such a way to be satisfying even when separated from its story.

For a project with unlimited potential and unlimited pitfalls, Shore has carefully and intelligently crafted one of the year's best works, meeting and exceeding the demands of the film. The music calls for close listening, but the rewards outweigh the exertion.

—Doug Adams

SCORES of SCORES Reissues and New to CD

Americana reflections in cues like "Courtship" (at 5:13, the longest track on the CD) which, along with the main theme, is a highlight of the score.

The one real problem plaguing this release is the brevity of the cues. This makes it more difficult to develop material within any given cue. Despite this common hindrance, there is a sense of overall development as the music unfolds over the course of the CD. Extended tracks still provide the most interest, but the shorter cues are self-contained enough to provide a kind of arching connection for the album. The disc closes with a statement of the "Theme," oddly minus the calliope, helping to bring the disc to a melancholy and satisfying conclusion.

Focus is the kind of score that suffers in popularity without the backing of the film. If the movie had resonated with audiences, it could have landed Adler an Oscar nomination in a crowded field.

—Steven A. Kennedy

An American Rhapsody ★★

CLIFF EIDELMAN

Milan 73138-35955-2 • 22 tracks - 55:21

Sometimes I really wish I was wrong. Inspecting the liner notes and reading the lengthy list of cues on this release, I hypothesized what this soundtrack would sound like. And I was right. *Too* right. The music is generic and undistinguished when it should be sparking with invention. Cliff Eidelman took Holst's *The Planets* and turned it into an interstellar opera for *Star Trek VI: The Undiscovered Country*. With *An American Rhapsody*, he should have taken the "escape to the West" immigrant drama subculture and reinvented it. Instead, we get a crisp recording, some complex orchestration and strong themes—but nothing can stop this from being just one more run-of-the-mill soundtrack.

By following the narrative, the disc follows a simple path. The Communists invade—cue the outbursts of threatening timpani. Cut to Hungary—because someone's cued Polish violin polkas (as popularized by Williams in *Schindler's*

List). The family escapes to America and the music shifts to Western styles, but when they go back to Hungary...you get the picture. It's just so easy and predictable. The performance is fine and the music does a reasonable job of "mickey mousing," but this is déjà vu taken to extremes.

Like a miniseries score that aims for greater things but falls short of the mark, this unremarkable selection of cues contains no real invention or surprises. Perhaps the greatest insult is that it could have been composed by anyone. Lacking in artistic flourishes or trademark sounds, this anonymous soundtrack just can't pull its way out from the shadow of Eidelman's previous, more substantial work. Not a complete failure by anyone's standards, it's just not enough for a disc to be mediocre in the fickle market of movie soundtracks. Oh, and don't even get me started on three ethnic songs at the end of the disc. Never has the ability to stop a disc before its conclusion been so cherished.

—N.J.

The Musketeer ★★★

DAVID ARNOLD

Decca 440 014 920-2 • 17 tracks - 49:41

The Musketeer is one of those Hollywood high-concept things that sounds pretty neat on

paper: apply Hong Kong fight choreography to Alexandre Dumas' tale of the heroic quartet of French freedom fighters. But like most of those neat-sounding ideas, the fun is drained away at every step until the resulting film is diluted to pander to the lowest-common denominator, mass-audience tastes.

How, then, to review David Arnold's score? It's exactly what you would expect for such a film, and that's partly the problem—it's basically a critic-proof piece of music, designed to be exactly what the film needs, and nothing more. And for what it is, it isn't bad. Arnold knows the 19th-century orchestral idiom inside and out, and at the very least, it sounds like he enjoyed himself. The theme for the heroic D'Artagnan is catchy and infectious in the grand ol' Korngold style, and it pops up just enough throughout the score to make you think you might not need to take the whole affair very seriously.

But then the rest of the score unspools, and it becomes apparent that Arnold is working in just one gear—Big. There's the "Big Hero Theme," the "Big Action Cues" and the occasional "Soft Romantic Moment" (scored in the Key of Big). Arnold is pretty good at the splashy action stuff, and his cue titles seem to indicate he was enjoying himself immensely ("Fight Inn," "Jailhouse Ruck"). But these days, a little of this kind of thing goes longer than it used to, and by the time you hit the "Big Climactic Cues" ("Scaling the Tower," "Ladder Fight"), there's the inevitable sense of déjà vu, seeing as Arnold's been basically laying on the same musical approach throughout—just louder this time.

I like Arnold's themes, cheesy and annoying as they are, and I appreciated his ear for the musical style that the film required; he gives a trendy, mediocre film the sheen of professionalism and panache that it really doesn't deserve. But I wonder what he'd do if he were given the chance to do the same material differently. I'd like to believe that the results would be spectacular, and I'd love

to hear that. —Jason Comerford

Baby Boy ★★★ ½

DAVID ARNOLD

Varèse Sarabande 302 066 280

19 tracks - 41:06

John Singleton's latest film, *Baby Boy*, was released as summer counter-programming. While I missed the director's prior film, *Shaft*, I was impressed by the historical *Rosewood*. The latter featured an outstanding score by John Williams (who stepped in at the eleventh hour), used sparingly in the final film. Apparently, David Arnold's work in *Baby Boy* was also spotted with great care.

It's a strange soundtrack world when big-budget films like *Godzilla* and *Shaft* do not receive score releases, while something like *Baby Boy* does. I guess Arnold fans must give thanks to Varèse for this one. The *Baby Boy* album lists what appears to be an urban jazz ensemble along with the amazing Shirley Caesar, so even though I wouldn't consider myself an Arnold completist, my interest was piqued. Plus, a full string orchestra is listed in the accompanying booklet (incidentally, Arnold is credited as one of the guitarists).

A late-night jazz sound opens the CD in "Waiting" and is expanded upon in the following cue, "Meet Melvin." It's a "cool" sound akin to the jazz fusion stylings of Bob James in his early 1980s *Taxi* days. A good portion of the score rests in this mode, bolstered by an occasional addition of orchestra. "Jody's Nightmare" is an exception, offering something more orchestrally grounded, sounding like an extension of Williams' *Rosewood* score. That's not meant as criticism. The real problem is that the cue is simply too brief to go anywhere musically—probably more a sign of production costs than any compositional deficiency. This same music is revisited in extended form in "Drive By," but it still could have used more development. "Jody and Yvette" brings in the string ensemble (sounding a little thin in the violins) accompanying the smaller ensemble.

The rest of the CD focuses more



on the jazz stylings. Despite the style of a given track, Arnold weaves small motives throughout the score. It's cohesive, but none of the thematic material is bilked like the bold, extended ideas of Arnold's action-adventure scores.

The album ends abruptly, making for a jarring conclusion to an otherwise welcome and unique outing in Arnold's oeuvre. If you enjoyed scores like the recent *Brothers* (Joe Hisaishi) or even some of Terence Blanchard's work for Spike Lee, you should find something to like in *Baby Boy*. Fans of Arnold's trademark scores for *Stargate* or *Independence Day* may not be as impressed. —S.A.K.

Sister Mary Explains It All: The Films of Marshall Brickman

★★★★★

PHILIPPE SARDE

Varèse Sarabande 302 066 268

24 tracks - 74:46

Varèse compiles three Philippe Sarde scores for films by director Marshall Brickman, who writes a rather dithering and gushing commentary of his awe of Sarde while managing to say little or nothing about the films or the music itself. Like many more recent European "imports," the talented Sarde has never really received the projects he deserves. While most are familiar with 1979's *Tess*, some of his American highlights in the 1980s would include *Ghost Story*, *Quest for Fire* and a troublesome remake of *Lord of the Flies* (1990). Other highlights have included *La Fille d'Artagnan* (1994) and *Pour Sacha* (1991), which utilizes the same Jewish hymn found in *Schindler's List*.

Varèse has chosen to highlight the TV score—probably to their detriment, since the cover of the album would have one believe that the disc is going to emphasize comedy scoring. This is unfortunate, first because few people will recall either of the other two films whose scores are included. And *Sister Mary Explains It All* is anything but a comedy score. However, those willing to take a chance on this will find much to admire.

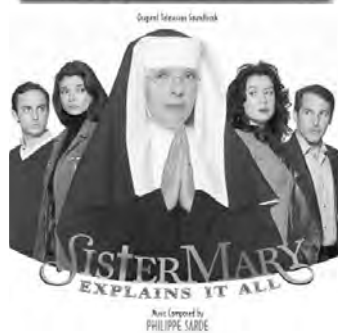
Sister Mary Explains It All (2001, 9 tracks - 29:31) is a Showtime movie adapted by Christopher Durang from his popular one-act

play. Sarde tends to play down the comedy, instead settling into a reverential romanticism that plays more on the "Sister" aspect than the humor—the music almost amounts to a modern day cantata. Overall, Sarde's score leans toward a "sacred music" approach. For instance, the opening "Praise My Soul" is an original hymn featuring chorus, organ and orchestra. This is followed by another choral piece, "Preparation," a wonderfully written nod to Fauré that rests in the tradition of French choral music. "The Serpent," another standout, is a wonderful, sinuously dark piece. There are also arrangements of "O Come Emanuel" and "Lord of All Goodness."

The music from *Lovesick* (1983, 9 tracks - 26:57) is sandwiched between the other two score presentations, but in some ways it's the main attraction of the album. Brickman comments that his screenplay was inspired by Sarde's score for *Tess*, and fans of that score should not be disappointed. As it is, Sarde provided a gorgeous score for an easily forgettable film that featured Dudley Moore, Elizabeth McGovern...and Alec Guinness as Sigmund Freud! The "Main Theme" is romantic in the best sense of the word. This music is pristine, with lush orchestrations (by Sarde favorite Peter Knight, also known for collaborations with Trevor Jones on films like *Dark Crystal*) that include a prominent piano and flute solo. The "Freudian Waltz" is in the tradition of European parlor music complete with accordion, clarinet, piano and string quartet. It provides a nice contrast to the previous main theme and the following "Mesmerized," which restates the main theme. Since each of the nine cues from this score is musically substantial regardless of what you know of the film, this is an opportunity for pure listening joy. As the tracks progress, the strong main theme recurs in wonderful variations. This score alone is worth the price of the disc, especially for Sarde fans.

The Manhattan Project (1986, 6 tracks - 18:16) stars John Lithgow and focuses on a boy who accidentally makes an atomic bomb. This score begins with something

ORIGINAL MUSIC COMPOSED BY JAMES HORNER



a little different, at least as far as this album goes. Using a drum machine, pulsing lower strings and a high violin melody, the "Main Title" starts to sound like watered-down Goldsmith. "Ithaca" returns to Sarde's more playful, light style. "Escape" is an action cue with a stunted ostinato that plays against snippets of the main title music. It is an interestingly orchestrated piece that mixes in some remarkably romantic music in its second half. "Night/Love Theme" is another beautiful piece for flute and orchestra, but it's all too brief at 2:45. This score is sparsely orchestrated but admirably played by l'Orchestre de Paris. Apart from the brief action music, the score is filled with more of the kind of wonderful romantic interludes that fill this album so well.

At almost 75 minutes of music, this must be one of the longer Varèse CDs in the catalog. Individually, these scores probably wouldn't have been much to wink at (though they deserve better), but assembled in this compilation, they showcase a great film composer. Do yourself a favor and pick up this wonderful Sarde album. The idea of including an older, short score with a brand new one by the same composer is a great idea that is, hopefully (however unlikely it may be), the beginning of a trend for Varèse.

—S. A. K.

Battle Beyond the Stars/ Humanoids From the Deep

(1980) ★★★★★

JAMES HORNER

GNP-Crescendo GNPD 8075

31 tracks - 76:53 minutes

A long time ago, in a galaxy far far away, a young composer made his mark on a low-rent sci-fi B movie. Long before he would be criticized for plundering his own work, James Horner burst on the scene with eager full-blooded anthems that underscored New World's cheap and cheerful early-'80s output. Now, thanks to GNP-Crescendo's tireless efforts, we can experience Horner's heroic *Battle Beyond the Stars* and schlocky *Humanoids From the Deep* in all their tinny glory.

The frank liner notes by Soundtrack's Randall D. Larson make reference to an interview with the composer in 1982 and tackle the already hot topic of "copying" other sounds. Interestingly, Jerry Goldsmith's *Star Trek: The Motion Picture* is seen as the major source of inspiration, but surely this is par for the course. *Battle Beyond the Stars* was produced to cash in on *Star Wars*, and this is inherent from the costume design to the glitzy special effects. So it stands to reason that the sound would imitate Williams' space opera, which it does to great effect, albeit on a lower budget. The quality of playing is, however, far removed from the LSO's—just check out that bum note at 1:48 of the finale.

It's a combination of Williams' *Star Wars* and *Superman*, and also Barry's *Starcrash* and *The Black Hole*. It's generic music for early '80s lasers and spaceships, and to judge it against more contemporary work would be inappropriate. As a product of its time, it fits the film perfectly, cranking up the volume through "Cowboy's sAttack" and "Destruction of Hammerhead." The brassy main anthem is also highly infectious, poaching from Bernstein's *The Magnificent Seven* as frequently as it lifts notes from the Goldsmith stable. In essence, it's just a practice run for *The Wrath of Khan*—but what a rehearsal!

Humanoids From the Deep is a different kettle of fish, alternating between atonal and gentle strings.

SCORES of SCORES Compilations & Concert Works

Battle is bombastic, while *Humanoids* features the low-key approach that Horner would develop further in *Wolfen* and *The Hand*. By setting its sights lower, *Humanoids* is a more accomplished score, but by the same token is less interesting than the disc's pulpy companion piece.

Originally released individually on vinyl by Rhino and Cerberus, this is the first time that the scores have appeared as legitimate CD releases. The murky, overpriced bootleg discs can now be sent to the trash, for as a single release the disc represents excellent value for money. However, and this is a minor caveat, don't expect crystal clarity across the entire 76 minutes. Perhaps in anticipation of mumblings from disgruntled fans, the label does include a warning on the packaging that "certain limitations from these sources may be evident."

Most buyers will forgive the acoustic shortcomings and accept this as good a release as we're ever likely to get, while others will take great issue with the imperfect sound. Regardless, this two-in-one disc is a worthy addition to your collection. Give yourself full marks for spotting the genesis of *Krull* and *Willow* (or even *Sneakers*) and just dwell in the nostalgic sound of big-screen fantasy at the turn of the '80s. —N.J.

II Conte di Melissa (The Count of Melissa) ★★ ★

MARCO WERBA

Hexacord HCD-05

27 tracks - 62:05 minutes

Written to support M. Ananaia's period tale of high tragedy and romance in Italy, Marco Werba's *Il Conte di Melissa* score is a fine example of hybrid composition—a mixture of traditional 17th-century sounds and contemporary minimalist bass tones. For while the delicate plucks of the harpsichord and harp take us back to a historical Europe, the presence of modern Glass-esque riffs pulls the listener back to the present. This is by no means a unique approach (witness Michael Nyman's *The Draughtsman's Contract* or the

techno classicism of Craig Armstrong's *Plunkett and Macleane*) and will certainly alienate the purists who are looking for a traditional score à la Newton Howard's Purcell-themed *Restoration*. In addition to the Glass and Nyman comparisons, there's a sense of mid-'70s Morricone or even Preisner (*La Double Vie de Veronique*). But while all this might suggest a mixed bag of styles, the disc holds together as a coherent whole.

The soundtrack is basically a set of variations on two main motifs. The first theme is introduced briefly in "The Guards Arrive" as a heraldic fanfare on brass and is developed further in "Melissa's Castle." It then weaves its way through the remaining tracks, either as a full orchestral piece or regressed into a chamber arrangement. The second theme makes its entrance in "The Village," albeit as an ethnic folksy variant, and is fully expanded in "Eleonora's Portrait (Love Theme)" and "Eleonora's Despair." It makes its presence known again in "The Delivery" and "Requiem in G Minor" before evolving into the inevitable finale vocal track by Antonella Neri, "Love Was Fatal to Me," which is sung in English. Not as bad as you might fear, this coda boasts bizarre lyrics, no doubt a result of the Italian to English translation. (Note: The liner notes and track listing are all in Italian. For ease of understanding, I've crudely translated the track titles in this review.) —N.J.

Philip on Film ★★ ★ ★ 1/2

PHILIP GLASS

Nonesuch - 79660-2

Disc One (Koyaanisqatsi): 8 tracks - 73:19

Disc Two (Powagqatsi): 18 tracks - 73:38

Disc Three (Dracula): 26 tracks - 66:49

Disc Four (La Belle et la Bête):

20 tracks - 70:53

Disc Five (various scores): 17 tracks - 76:18

In David Ives' one-act play, *Philip Glass Buys a Loaf of Bread*, people in a bakery intone Glass' signature repetitive style as they're ordering bread. For those in the audience who didn't know the composer's music, the short play was likely a curiosity at best.

But, for people who know and enjoy Glass' style, the play was hysterically funny because it hit so close to the mark.

As a classical composer, Glass is probably the most widely recognized figure for the minimalist avant-garde, collaborating with such auteur opera directors as Peter Sellers and Robert Wilson. Since they're very much about the marriage of abstract visuals with repetitive musical motifs, Glass' opera and theater pieces of the '70s and '80s will no doubt be debated on their merit and artistry. When I went to see a revival of his *Einstein on the Beach*, watching a florescent light bulb slowly stand upright for about 10 minutes, I said to my friend, he's either very talented or he's laughing all the way to his "genius" grants.

I've never had that feeling with Philip Glass the film composer. As with his theater works, he has always collaborated with interesting, image-driven auteurs. From Godfrey Reggio to Paul Schraeder to Martin Scorsese, Glass has scored films that somehow mirror his eclectic style. Starting with *Koyaanisqatsi* and continuing all the way up to his most recent score, *Kundun*, Glass has held on to the integrity of his art, while providing some of the most interesting music written for film.

In honor of this achievement, the Philip Glass Ensemble has embarked on a cross-country tour of "Philip on Film." Commencing at a huge Philip Glass retrospective at the Summer 2001 Lincoln Center Festival, this concert tour has the ensemble playing the music live during screenings of *Koyaanisqatsi*, *Powagqatsi*, *Dracula*, *La Belle et la Bête* and several short films, commissioned by Glass, that explore the "poetic combination of sound and images." These shorts were directed by Atom Egoyan, Shirin Neshat, Michal Rovner and Peter Greenaway.

In conjunction with these concerts, Nonesuch Records has released a limited edition five-CD companion box set that includes a majority of the soundtracks of the

films being shown, as well as a compilation of some of Glass' other scores. There are only three new or unreleased recordings: the new scores for the Egoyan and Greenaway shorts, along with an older Reggio short called *Evidence*. The discs for *Koyaanisqatsi*, *Powagqatsi* and *Dracula* are identical to their previous releases, while the *La Belle et la Bête* disc contains music culled from the earlier two-disc release.

Koyaanisqatsi is by far the most accomplished and musically pleasing disc of the package. When I was young, I watched *Koyaanisqatsi* on PBS late one night, and two members of my family got out of bed to tell me to turn down the infuriating music. Without the images, the music to Godfrey Reggio's 1983 film could sound repetitive and grating, but with the images (and this movie is ALL images) the music comes alive, becomes part of the cinematic landscape and, through the time-lapse camera of Reggio's vision, invites you to re-evaluate the strange world in which we live. For many people, *Koyaanisqatsi* was an introduction to Glass' music, and there was no middle ground on the opinion of the score. Time has been good to this score—it now seems quaint and innocent when filtered through most 21st-century ears.

I was never a big fan of *Koyaanisqatsi*'s sequel, *Powagqatsi* (1988), which seems to have less thematic consistency than its predecessor. The first cue, "Serra Pelada," sounds like a marching band on speed. The disc does include a cue newer film music fans will recognize ("Anthem: Part 2"), which was used to great effect in *The Truman Show*.

La Belle et la Bête will be a hard disc to get through for people who have not seen the movie since it's more of an opera than a film score (though it is usually only performed in front of the original 1946 Jean Cocteau movie). *Dracula*, on the other hand, is the most accessible of the scores represented here, especially when played with the film. The idea of

taking an old warhorse like the 1931 *Dracula* (starring Bela Lugosi) and adding a contemporary score was a risky one—the result could have easily been jarring and distracting, and some people find it to be just that. But Glass is true to the source material, and the result is fascinating. The performance by Glass specialists the Kronos Quartet is beautifully captured on this disc.

The fifth and final disc includes many of Glass' finest achievements for film, including the beautifully executed finale for *Kundun*, the tense opening of *Mishima* and the end credits for *The Thin Blue Line*, which, unfortunately, still includes the sound effects. One might feel a little overwhelmed when faced with a five-disc boxed set from such an esoteric composer. But given time, Glass' music will slowly make sense to film score fans who are used to action-driven as opposed to image-driven scores. Incidentally, according to the Nonesuch, this box set will only be available while "Philip on Film" is on tour, so get it while you can.

—C.W.

Three Friends

The Music of Ian Krouse & Bruce Broughton, The Debussy Trio ★★★

BRUCE BROUGHTON, VARIOUS

RCM 12003 • 13 tracks - 55:03

This disc features the world premiere recording of Bruce Broughton's 1999 non-soundtrack suite *Tyvek Wood*. Clocking in at 18:41, the three-movement work leaps straight into "Fast, with energy," an initially frantic journey up and down the scales by harpist Marcia Dickstein, violist David Walther and flautist Angela Wiegand. "Reflectively expressive; dreamlike" and "Quick and determined" live up to their descriptions, and the trio tackles the *Silverado* composer's material with gusto and aplomb. Recommended for *FSM* readers, with reservations only because it's light years away from the likes of Broughton's *Lost in Space*. But it's a revelation for serious music fans who thought the composer's range was limited to biblical TV movies or wild westerns.

—N.J.

The Director's Cut ★★★ ½ FANTOMAS

Ipecac IPC 17 • 16 tracks - 38:55

As film score aficionados, many of us pride ourselves on our listening to music that's beyond the diet of rock and pop pervading everyday life. In some instances, the mere inclusion of songs on score albums have set off months of heated debate on internet message boards. Therefore, the appearance of *The Director's Cut* in the pages of *FSM* is probably the equivalent of waving a red flag in front of a maddened bull and presenting your posterior as a target.

Imagine listening to a well-loved movie theme—say, Nino Rota's *The Godfather*—starting off with a quiet arrangement for harmonica, which then collides with a thrash-metal guitar rendition, accompanied by vocal "wah-hoos" and a jackhammer drum beat. That's the first cut on this album, which is put together by a group of musicians mainly known in the rock world—Mike Patton (Mr. Bungle, Faith No More), Buzz Osborne (The Melvins), Dave Lombardo (Slayer) and Trevor Dunn (Mr. Bungle)—and which essentially is a selection of movie themes presented in a much different form than you're used to hearing them.

It sounds like a dubious concept that could easily be a major sonic disaster (like the disco version of *Star Wars*) in the wrong hands. In this instance, that's not the case. For one, the arrangements by Patton (who, along with Dunn, has worked with John Zorn, himself no stranger to tweaked out versions of film music themes) are respectful to the works chosen and show a lot of humor and cleverness.

Second, the selections themselves are intriguing: in addition to Rota's "Godfather Theme" there are works by Henry Mancini (*Experiment in Terror* and *Charade*), Jerry Goldsmith ("Ave Satani" from *The Omen*), Harry Lubin ("Fear" from *One Step Beyond*), Ronald Stein (*Spider Baby*), Angelo Badalamenti (*Twin Peaks—Fire Walk With Me*) and Christopher YOUNG (*Rosemary's Baby*) among others. Some of these, like Mancini and Lubin,

have been covered by groups in the rock/pop world before. But how many people would cover music from Herrmann's *Cape Fear*, Walter Schumann's *Night of the Hunter*, Morricone's *Investigation of a Citizen Above Suspicion* and James Bernard's *The Devil Rides Out*? Clearly, these are some serious soundtrack geeks at work here.

Die-hard score fans who believe that film scores should only be heard orchestrally will cry sacrilege at the very thought of this album—and at hearing versions of Herrmann and Goldsmith that one can thrash to. But if they'd give this stuff a listen, it'd likely become a guilty pleasure. Those who can handle a broad range of music and who have a good sense of humor will love this album. If you're willing to take the plunge into the mosh pit, you can find *The Director's Cut* at www.ipecac.com.

—Robert Hubbard

The Very Best of Michael Nyman

Film Music 1980-2001 ★★★★★

MICHAEL NYMAN

Virgin CDVED957

Disc One: 19 tracks - 75:39

Disc Two: 20 tracks - 74:51

(U.S./Canada release February 2002)

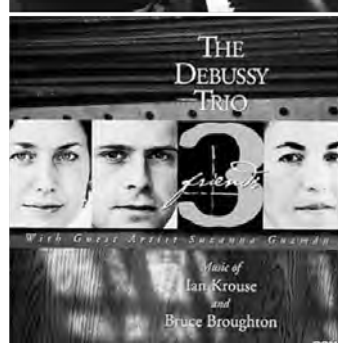
"Best of" compilations are usually a cynical excuse to repack old material in a shiny new case—great for the uninitiated who want a broad introduction to an established talent, but of no interest to the fans who already have the tracks nestling elsewhere in their collections. So, kudos to Virgin for releasing this long-overdue two-disc set that not only contains crowd pleasers like *The Piano* and *Wonderland*, but previously unreleased music or variants on available work. Newcomers get a comprehensive introduction to Nyman's experimental world, and the fans get to fill in the gaps in their already exhaustive collections.

Instead of waxing lyrical on the structure/merits of Nyman's work (previous *FSM* reviews have tackled this in detail), I'll concentrate on the lost treasures that are finally available to the populace. On the down side, the track listings don't indicate what film the music is from, thus making it difficult for borderline fans to determine what they're buying. This is partially remedied by a sticker revealing that the set contains "music from *The Piano*, *Gattaca* and *Wonderland*."

Arguably, a greater selling point is the inclusion of *Practical Magic*, which was replaced in the movie at the eleventh hour by Alan Silvestri's score. Nyman was featured on the first pressing of the predominantly "songs from" disc, but this was hastily withdrawn and re-released with Silvestri's tracks. Until now, the original version of the disc was a Holy Grail for Nyman collectors, so it's a pleasure to hear the enchanting "Convening the Coven" on a mainstream release.

As well as containing the premiere release of new recordings from *Monsieur Hire* and *Nelly's Version*, there are new recordings from *The Hairdresser's Husband* and *Carrington*, plus a previously

(continued on page 48)



SCORES of SCORES Universal France by Lukas Kendall

Leave it to foreign markets to mine the great record catalogs of film soundtracks. While home offices of U.S. labels have regarded film music as too small potatoes to bother reissuing, European or Japanese branches often come to the rescue: RCA in Spain; Warner Bros. in Japan, Germany and France; and now Universal in France.

Under producer Stéphane Lerouge, the French division of Universal has released over a dozen titles, smartly packaged in cardboard cases (but not the cardboard cases that ding the second you touch them) with snazzy photos and well-proofed liner notes in French and English.

The French pioneered the *auteur* theory, so it is fitting that these CD packages trumpet the film's directors as well as composers. While the titles are French, many CDs feature composers or scores which have reached American—and worldwide—audiences. Think the top names of French film music: Jarre, Delerue, Duhamel, Sarde and more.

Pierrot le Fou/Week-end (1965/1967) ★★★★★

ANTOINE DUHAMEL

Universal Music Jazz France 013 478-2

16 tracks - 63:54

Le Cinéma d'Antoine Duhamel

★★★★½

Universal Music Jazz France 159 649-2

22 tracks - 67:29

A CD of Antoine Duhamel's music to two classic Jean-Luc Godard films, *Pierrot le Fou* and *Week-end*, requires some explanation of Godard...which isn't easy. Godard is a seminal figure in the '60s *nouvelle vague* and in film history overall: an eccentric iconoclast who shattered cinematic rules of filming, editing and scoring and stitched them back together with his own bizarre stylization. Starting with the original *Breathless* (1960), he went through an incredible run of popular hits, which polarized critics while attracting mainstream audiences. He is still around today, although his work since 1970 or so has been erratic and marginalized.

Pierrot le Fou, starring Jean-Paul Belmondo and Godard's then-wife Anna Karina, is one of his most sublime achievements: part gangster film, part love tragedy, and all nuts. It's hard to explain, but it goes from a profound dramatic scene to a car commercial to a musical number, with loud primary colors and a zillion quirks. *Week-end* is an even more accomplished film; a leftist rant against consumer culture, it is about a trip to the country which goes horribly wrong. If you want to read more, a countless number of impenetrable academic essays have been written on the director. Have fun!

Godard's use of music is a little easier to explain since it has been practiced by other filmmakers, although rarely with Godard's skill. He would typically engage a composer to write "raw material" which he would slice and dice throughout the film; unlike, say, Peter Hyams wrecking David Shire's 2010 score, Godard prefers fragmenting his films' music as part of his global "serialization" of film components.

For *Pierrot le Fou*, Godard asked Duhamel to write music in the style of Schumann, and the composer provided four darkly hued pieces primarily for strings. Royal S. Brown analyzed the score in depth in his book *Overtones and Undertones* (on sale through *FSM*), where he refers to the themes simply by number, one through four. Here they are called "Ferdinand," "Pierrot," "Sans Lendemain" and "La Mort Bleue" (the film's main title) and are presented in complete form (in the film they are cut every which way). Also included are three songs performed by Anna Karina and a short pop piece called "Twist pour Jean-Luc."

Duhamel provided similar chamber-styled music for *Week-end*—haunting and predominantly minor mode. Seven tracks are presented here, all instrumental, but more diverse than *Pierrot*, stretching from the 8:34 "Lamento" to the comic "Footit et Chocolat." It's classic '60s French film music with a sense of exis-

tential angst.

I'm afraid this review is short-changing a brief but very important collaboration (one could probably spend a semester on it). Suffice it to say it is a rewarding CD, well packaged with new comments by Duhamel.

Also released by Universal is a solid overview of Duhamel's film work, *Le Cinéma d'Antoine Duhamel*. Eleven films are represented from 1963 to the present: *Pierrot le Fou* (1965), *La Voleur de Tibidabo* (1964), *L'Affaire Marcorelle* (2000), *Week-end* (1967), *Belphégor* (1965), *Méditerranée* (1963), *Roger la Honte* (1968), *Domicile Conjugal* (1970), *Cinq Gars pour Singapour* (1968), *Le Corps de Diane* (1969) and *Ridicule* (1996). It is a strange and strained listening experience because the styles are so diverse: there's classical thunder, a number of jazzy pop songs (in French), sleazy and pulsating big band scoring, whimsical detachment, atonality ("Petit Concert Conjugal" from Truffaut's *Domicile Conjugal*), airy experimentation (the haunting "Kyoto" from the same film), and the elegiac string writing from the Godard pictures. From the perspective of an American outsider, it's an impressive anthology of a major composer, even if this collection only hints at conflicting facets of a musical personality. The liner notes, featuring Duhamel's commentary on the selections, indicate that complete releases will be forthcoming from the respective films.

Le Mépris (1963) ★★★★★½

GEORGES DELERUE

Universal Music Jazz France 013 477-2

28 tracks - 70:22

There have been several compilations of the music of the late Georges Delerue, among them three volumes from Varèse Sarabande (the "London Sessions"), a re-recording by Nonesuch and an outstanding two-CD set of original tracks on the Odeon label from 1998 ("30 Years of Music for Film"). This new collection utilizes Delerue's complete 14-minute score from

Le Mépris to kick off an eight-film, eight-year (1962–1970)—with eight directors—survey of his most influential work for the *nouvelle vague*.

Delerue (1925–1992) was a supremely gifted composer who, like John Barry and Ennio Morricone, seemed to have an extra special knack for *film* composition. He was a wonderful melodist who instinctively maintained a simplicity of line and form so as not to clutter the drama but instead evoke its most pertinent emotions. As an orchestrator, too, he favored exquisite solos for woodwinds over delicate backings for strings—rarely a note colored too heavily. Like Morricone, Jarre and Barry—but not many others—he started out in his native cinema and eventually scored dozens of Hollywood films over a long and fruitful career; he was that good. And finally, like Morricone, he often drew from earlier musical forms, like those from the Baroque and Renaissance periods, to update contemporary genres.

Le Mépris ("Contempt"), Delerue's lone score for Jean-Luc Godard, accompanies a justly famous picture about the film industry, starring Brigitte Bardot. It is a signature work that has found an afterlife in pictures such as *Casino*, with a somber, classically influenced melody over gentle string arpeggiations—you'll recognize it. A classic score, despite being only six tracks long.

The rest of this CD is filled out by selections from: *L'Aîné des Ferchaux* (1962, with its gently "Americana" main theme), *La Peau Douce* (1964, directed by Truffaut), *Cent-Mille Dollars au Soleil* (1963, with an almost Herrmann-esque opening breaking into a triumphant march), *L'Insoumis* (1964), *Cartouche* (1962, an "action" score for the French Robin Hood—Delerue doing Korngold), *Heureux qui Comme Ulysse* (1969), and *Compte à Rebours* (1970).

The CD flows together much more gracefully than the Duhamel compilations, largely due to Delerue's more consistent

style and approach. I don't know how useful this will be for those already familiar with the represented scores, but I found it a wonderful CD.

Le Choix des Armes/ Fort Saganne (1981/1984)

★★★★

PHILIPPE SARDE

Universal Music Jazz France 014 115-2

22 tracks - 67:55

This exquisite Philippe Sarde CD combines two of his scores for director Alain Corneau: *Le Choix des Armes*, starring Yves Montand and Gerard Depardieu as rival gangsters, and *Fort Saganne*, starring Depardieu as a French officer in the Sahara before World War I. Sarde is a fine composer who often writes with specific classical models in mind—sometimes getting too close for comfort (such as the use of Stravinsky in *Lord of the Flies*). All composers have used models from time to time, such as James Horner with Prokofiev and Shostakovich, Jerry Goldsmith with Vaughan Williams (*Star Trek: The Motion Picture*), John Williams with Hanson (*E.T.*), and Jerry Fielding with Lutoslawski. However, with Sarde, it seems to happen an awful lot that he writes an impressive score, and then someone says it's just some famous classical piece.

In the case of *Le Choix des Armes*, Sarde has furthered the source composer (Ravel) with an innovation that does validate the usage: He has taken two American bassists, Ron Carter and Buster Williams, and written wonderful jazz parts to blend with the otherwise symphonic performance by the London Symphony Orchestra. It's a wonderful mutation of high-minded jazz meeting early-20th-century impressionism—like France's version of Gershwin. *Fort Saganne*, by contrast, is more traditional, but still highly polished. In his liner notes, director Corneau mentions that he tracked the film with Saint-Saëns' *Symphony With Organ*, and that may be what the final score resembles, although solo cello is what carries Sarde's work, not organ. It is a rich, solemn score, meditative and calm.

One other thing bears mention-

ing: the presence of the late Peter Knight as orchestrator/conductor on *Le Choix des Armes* but not *Fort Saganne*. Knight was a gifted arranger, particularly of strings, who did the orchestral backings for the Moody Blues and orchestrated a number of scores from this period for Sarde (*Tess*, *Quest for Fire*, *Ghost Story*) and Trevor Jones (*The Dark Crystal*, *Nate and Hayes*). *Le Choix des Armes* has similarities to those scores in the size and warmth of the strings and woodwinds: a wonderful, fluttery, impressionistic sound. *Fort Saganne* is fine, too, but it's like the difference between setting your computer to 16 colors, rather than millions. Having a Knight-orchestrated Sarde score on this CD followed by a non-Knight one offers an interesting contrast in the space and depth the late musician contributed.

Red Sun (1971) ★★★★★

MAURICE JARRE

Universal Music Jazz France 014 114-2

12 tracks - 31:49

One of my favorite wacko scores is given its first stereo CD treatment: *Red Sun* by Maurice Jarre, for a bizarre 1971 western. Let's see, it stars an American action hero, Charles Bronson paired as a "buddy" with a Japanese cinema legend, Toshiro Mifune (as a Samurai, no less), against a Frenchman, Alain Delon, as the heavy...is directed by an Englishman, Terence Young (who helmed several of the early Bond films)...takes place in the American West but was made by a French-Italian-Spanish consortium, à la the spaghetti westerns...and was scored in Rome by a Frenchman, Maurice Jarre. The result is a terrific, tuneful and eccentric western score featuring Japanese and American elements blended in Jarre's inimitable style.

I love all of Jarre's western scores—*The Professionals*, *Villa Rides*, *El Condor*—but *Red Sun* has a special lullacy due to the Japanese influence. In the liner notes, Jarre says he tried to craft a type of "imaginary folklore, like Bartók did: Ondes Martenot, accordion, koto and dulcimer, all of it mixed with orchestra." He succeeded, with a joyful, lyrical main theme, softer, introspective



moments, and pounding, odd-metered action set pieces.

Jarre may be a "harmonic pervert" as he kids in the new notes—which also feature a candid opinion of the film and of the director—but it takes a special kind of perversion to make a lark like *Red Sun* memorable 30 years later. In another 30 years, I'll still have the theme for *Red Sun* stuck in my head; I doubt I'll remember the score to *American Outlaws*.

Fantomas (1964-1966) ★★★★★½

MICHEL MAGNE

Universal Music Jazz France 013 476-2

27 tracks - 61:36

Fantomas was a trilogy of films from 1964 to 1966 that I can only assume was like the French *Danger: Diabolik*, starring Jean Marais as a green-masked super criminal terrorizing the European authorities. Michel Magne (1930-1984) scored the three films: *Fantomas*, *Fantomas se Déchaîne* and *Fantomas Contre Scotland Yard*, as well as a 1976 television series. Universal's CD is a splendid compilation of Magne's music to the '60s films, although it's an awkward listen for those unfamiliar with the series. Many tracks are fantastic, swingin' Bond homages with a French twist (that kind of extra ornamentation with strings), nobly furthering the John Barry action/spy tradition. Others are lushly romantic; chilling and ghoulish (with extended organ solos); broadly comic (à la

Raymond Scott/Leroy Holmes '50s kitsch); spacey (with siren-like synthesizer effects); Scottish (for the third film in the series); or blends of all of the above.

Because the original soundtrack to the first film has been lost, it is represented here in new recordings conducted by Raymond Alessandrini. There's even a bonus track "remix" by Nicolas Errera. *Fantomas* fans, your ship has come in.

L'Homme Orchestre (1970)

★★★

FRANÇOIS DE ROUBAIX

Universal Music Jazz France 013 473-2

22 tracks - 45:16

Boulevard du Rhum (1971)

★★★

FRANÇOIS DE ROUBAIX

Universal Music Jazz France 013 474-2

18 tracks - 41:54

François de Roubaix (1939-1975) drowned at the age of 36, but managed a lively career from around 1965 until his death. Universal has released two expanded editions of his scores; both are uneven listening experiences due to the varying styles and interpolated songs, but feature a knack for melodies and a certain, dare I say, *joie de vivre*.

L'Homme Orchestre is a French comedy and apparently a musical, too, starring Louis and Olivier de Funès. De Roubaix's music is an outlandish collection of French pop and symphonic overtures, particularly the annoying and catchy "Piti Piti Pas." The liner notes by director Serge Korber reveal some interesting tricks the composer used, like recording a trombone at half-speed and playing it back to sound like a trumpet playing otherwise impossible passages. The CD includes seven tracks of outtakes of varying sound quality in addition to the main program, which sounds pretty good.

Boulevard du Rhum ("Rum Runners") stars Lino Ventura as a booze smuggler in the Caribbean during Prohibition who becomes infatuated with a silent film star, played by legendary sex symbol Brigitte Bardot. De Roubaix's music is an engaging collection of folksy set pieces, often spotlighting banjo and harmonica, but

(continued on page 48)

POCKET REVIEWS

Who did it?

What is it?

To buy or not to buy?



Classic Yo-Yo

★★★★

VARIOUS

Sony Classical

SK 89667

16 tracks - 69:30

A classical-to-pop crossover phenomenon, Yo-Yo Ma has recorded over 50 albums. So Sony Classical has finally decided to release a greatest hits CD (suffice it to say, it is not very comprehensive). Still, for the casual classical music fan, this CD is a nice introduction with a fair sampling of musical styles to highlight Ma's virtuoso playing. For film music fans, Ma's cello performances graced such scores as *The Tango Lesson* and *Seven Years in Tibet*. Only one film score made it to this collection: Tan Dun's beautiful, Oscar-winning score to *Crouching Tiger, Hidden Dragon*.

There is one particular reason why this CD should be in most film score fans' collections: Yo-Yo Ma has recorded John Williams' resplendent "American Collection Theme" from the PBS series *Masterpiece Theater*. Boasting a gorgeous, slow-moving theme for orchestra and cello, the piece captures the American spirit without resorting to the usual Copland-esque gestures. Ma's performance is equally subtle and sublime. Not without humor, Williams has slyly inserted a quote of Masterpiece Theater's older, more recognizable main theme music, Mouret's *Roudeau* (from *Stes de Symphonies: Premiere Ste, Fanfares*). FYI: there's a nice rendition of the full Mouret piece by Wynton Marsalis available on another Sony Classical CD entitled, appropriately enough, *Classic Wynton*.

—Cary Wong



O

★★★★ 1/2

JEFF DANNA

Varèse Sarabande

302 066 244 2

15 tracks - 43:19

Director Tim Blake Nelson is not one to shy away from bleak and controversial subject matters: *O*, his adaptation of Shakespeare's *Othello* to a modern high school basketball setting (the film was delayed because of the increasing frequency of violent incidents in American high schools). Though most of his work has been for TV, Jeff Danna started a filmic collaboration with Nelson with *O*, and continues it with the upcoming film *The Grey Zone*, an even bleaker topic concerning Jews during the Holocaust. Hopefully, Danna will soon graduate to more theatrical movies like his brother Mychael did (*The Ice Storm*, *Hearts in Atlantis*).

Jeff has collaborated on many projects with his brother, so it's not surprising that a lot of the music in *O* is reminiscent of Mychael's slower, moodier scores. This is a high compliment since Jeff resisted scoring the movie with the flashy pyrotechnics of many sports and teen movies. The gorgeous opening track, "Hawk," sets the tone nicely, using full strings to create an almost Gorecki-like sadness. It highlights the building tension underneath all the characters in a non-intrusive way, as in the foreboding "A Devilish Plan." Overall a pleasant surprise from a rising composer.

—C.W.



Evolution

★ 1/2

JOHN POWELL

Varèse Sarabande

302 066 256

23 tracks - 40:17

John Powell is a member of the Media Ventures school of overemphasis, oversimplification and overamplification. Media Ventures scores tend to sound very much like the humming of small children as they play—only expanded for full orchestra. *Evolution* does nothing to change that philosophy. Cues are often trying too hard to be funny, and music that tries to be funny rarely is.

The album provides an extremely disjointed listen because Powell fails to establish a consistent style, save for some mysterious interludes. When the music attempts to be heroic, the effect is merely a silly version of the *Iron Chef* theme (i.e., *Backdraft* or *Crimson Tide* or *The Rock* or *Gladiator* or whatever). The climactic action cues, such as "Animal Attack" and "Dino Valley," are a horrific cobbling together of all the dull elements that have comprised the score to that point. Promise is shown in the engaging "Selenium," but it appears too late on the album to establish much. Running at 40 minutes and change, the album feels like it's a lot longer.

—Josh Gizelt



Hedwig and the Angry Inch ★★

STEPHEN TRASK

Hybrid HY 20024

14 tracks - 54:50

John Cameron Mitchell wrote, starred in and directed this movie version of his hit off-Broadway show. Mitchell stars as Hedwig, an East German rock star who undergoes a sex-change operation to marry an American G.I. and come to America, only to have it botched as she watches the Berlin Wall fall. Hedwig spends the bulk of the movie trailing her ex-boyfriend, who has stolen her songs and become a glam sensation. The movie's a one-trick pony, and depending how much you can stand Hedwig (think Tonya Harding channeling the spirit of Ziggy Stardust and Sandra Bernhard), you will either love or hate it. This has midnight cult movie written all over it.

Stephen Trask has written some catchy rock songs for Hedwig, juggling many musical styles with ease. My main problem is with the lyrics, which are way too specific to Hedwig's unique problems to have a pop life outside the movie. There are a few exceptions, including the poppy "Origin of Love" and the enjoyable "Wig in the Box," which accompanies the best sequence in the movie. Many of the other songs, including the not-too-subtle "Angry Inch" (named for Hedwig's mangled manhood), are less successful. The CD, which highlights the fact that the songs are more concert than movie musical, is faultlessly produced.

—C.W.



The Fox

★★★★ 1/2

LALO SCHIFRIN (1968)

Warner Music France

9362-47880-2

13 tracks - 32:14

Go figure: Lalo Schifrin re-records his seminal score to *The Fox* for his Aleph Records (presumably as an alternative to licensing the OST), then the original appears on a CD from Warner Music France, who simultaneously releases a European edition of the (much longer) re-recording. This score is a jewel for a chamber orchestra with evocative flute solos, a lovely main theme and gentle, almost Renaissance textures for woodwinds and harp. Composed amidst Schifrin's greatest urban action thrillers, it could not be further from that genre, but it possesses the best of his progressive sensitivity. The all-time best score for a lesbian love story interrupted by a star of *2001: A Space Odyssey* in wintry Canada.

It's a tough sell for casual fans compared to the cheaper—and longer (60:45 vs. 32:14)—re-recording. The OST's running time feels even shorter considering that the B-side of the LP had two vocals (the splendid main theme and also the cheery and hence mood-interrupting "Roll It Over") and the "Renaissance rock"-styled "Foxtail"; hence, the listening experience of the CD strays at the halfway point. Still, the original performance has a clarity that is not quite achieved in the re-recording. My collection, at least, has room for two CDs of *The Fox*.

—Lukas Kendall

Who did it?

What is it?

To buy or not to buy?


The Godfather Trilogy ★★★★★

NINO ROTA,
CARMINE COPPOLA,
PIETRO MASCAGNI
Silva Screen SSD 1121
17 tracks - 52:02

Conductor Paul Bateman and the City of Prague Orchestra present strong and respectful recordings in crisp sound quality that span a wealth of material from the three *Godfather* films, including music not heard on the original soundtrack releases. Some of the new interpretations are fuller and richer in orchestration and performance than the original recordings.

The Godfather, Part II receives the least amount of attention on the trilogy album. This is odd, considering that this score won an Academy Award. Carmine Coppola assumed scoring duties from the late Nino Rota for *The Godfather, Part III*, and arranged many of Rota's themes from parts I and II into his original contributions, most notably his memorable "Love Theme From *The Godfather, Part III*." "The Immigrant/Love Theme from *The Godfather, Part III*" includes Coppola's theme, which transformed into the Oscar-nominated song "Promise Me You'll Remember."

—Martin Dougherty


Anne Dudley A Different Light ★★★

ANNE DUDLEY
Angel
7243 5 57158 2 1
11 tracks - 50:01

Anne Dudley, former member of the '80s alternative band Art of Noise, is still one of the few female composers working today, albeit more for British movies. This CD is Dudley's look back on her career as she reinterprets a lot of her music, some pretty obscure, like her work for a Volvo commercial, and music from upcoming projects ("Tabloid").

Dudley's music has never been easy to categorize. This CD has lovely moments, including an interesting remake of the Art of Noise hit "Moments in Love" into an 11-minute piano/strings opus. A bigger hit in the U.K. than in the U.S., this version is the stand-out cut of the CD. As for her more recognizable film scores, *American History X* is represented by two moody cuts, while *The Crying Game* opens the album on a somber note. Her big orchestral score for the mini-series *The 10th Kingdom* is noticeably missing—a shame as it could have added textural variety. This is still a nice treat for Dudley fans.

—C.W.


Sound Virus

★★★★★
NICK WOOD
Milan MLJC 35931-2
19 tracks - 54:26

Sneaking in to *FSM* by virtue of the composer's work on Wim Wenders' *Love Island* and *Love Kills*, Nick Wood's *Sound Virus* is a compilation of movie and advertisement works. Fitting neatly into ambient chill-out mode, this is actually closer to Massive Attack or Leftfield than the composer's stated influences, The Stranglers and Ramones. The tracks are taken from Japan-based Wood's back catalog of contemporary work, which employs all manner of diversions, from contemporary drum beats to hip-hop synths.

The tracks from Mario Van Peebles' movie *Love Kills* ("Cupid's a Hitman" and "Ninja Ninja") are disc highlights, with the latter featuring pounding Kodo drums. The two mixes of "Passion," which combine African and Japanese percussion with wordless chanting, are also worthy of repeated listening. Rich, pounding rhythms tumble over fluid grooves. Once you're "in the mood," the pulsing cosmopolitan bytes of cyber funk really sizzle—slap this in your player and treat its circuits to some aural sex.

—Nick Joy


When Good Ghouls Go Bad ★★★½

CHRISTOPHER GORDON
Varèse Sarabande
302 066 281 2
17 tracks - 53:40

A hapless boy moves to the city of Walker Falls, in which Halloween has been banned due to an unfortunate incident (and subsequent curse) many years before. The kid's father used to run a chocolate factory, which he'd planned to reopen in their new hometown. But, alas, no Halloween means no candy sales. It's up to the lad and his recently zombified Uncle Fred (Christopher Lloyd) to appease the unruly ghosts of Halloween past and save the (holi)day. Produced for the Fox Family Channel, *Ghouls* is based upon a story by *Goosebumps* author R.L. Stine.

Not bad! Gordon provides exactly what one would expect for a made-for-TV children's spook show, but not without style. Certain sequences are goofily reminiscent of Elfman's bounding *Beetlejuice*, while others provide a mysterious, dreamlike quality that perfectly captures Stine's brand of light terror. A couple of cues, "Spooktacular" and "Trick or Treat," include variations on Bach and Wagner (the cue listing kindly offers "apologies" to each). "A Pile of Pumpkins," which accompanies the aforementioned Uncle Fred's demise, moves deftly from a scary-movie motif (including snippets of the *Dies Irae*) to more serious minor-keyed strings as the boy deals with the death of a beloved relative. Probably not the sort of thing one would listen to repeatedly, but it's good fun nevertheless.

—Chris Stavrakis

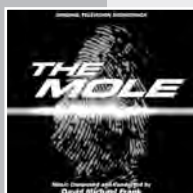

Bubble Boy ★★

JOHN OTTMAN
Varèse Sarabande
302 066 283 2
22 tracks - 39:42

First-time director Blair Hayes (a.k.a. Alan Smithee?) has created what can only be called a Farrelly Brothers rip-off—without any of the humor. This truly tasteless comedy about a bubble boy's cross-country trek to "get the girl" came and went so fast that one wonders why anyone associated with it would want to leave behind any evidence of its existence. But for some reason (a slow month for releases?), there is an album of John Ottman's score. Also, seeing that three of the cues are actually Ottman's synth demos of music that were rejected in favor of songs, this couldn't have been the best experience for Ottman.

Buy it only if you either (a) loved the movie or (b) love John Ottman's music. While a fan of Ottman's music, I'm hard-pressed to recommend this disc, despite fun moments. "The Girl Next Door" is a hysterical *Twin Peaks* dream sequence parody, and "Cows and Ice Cream" is a goofy and trippy sitar track. Along the way, Ottman runs all over the map stylistically (even using Conti's *Rocky* theme three decades too late), with only a tongue-in-cheek inspirational theme (with angelic voices) for the bubble boy recurring in anything resembling a motif. The score does rise above the movie it supports, and that's all Ottman can hope to salvage at this point.

—C.W.


The Mole ★★½

DAVID MICHAEL FRANK
Varèse Sarabande
302 066 287 2
27 tracks - 75:24

Another reality-TV potboiler. According to their brief liner statement, producers Scott Stone and David Stanley acquired the rights to the series, already a smash hit in Belgium, for American production. Belgian licensing practices had enabled the European producers to score their version of the series with cues from numerous pre-existing film compositions (by composers such as Barry, Elfman and Herrmann); thus, Frank was asked to deliver a feature-quality score to compensate for the loss of the original show's bold sound.

The composer wields an admittedly "heavy baton" here. Most cues suffer from intrusive prime-time twang-low strings and synth under soap-opera brass, distorted electric guitar providing the necessary element of intrigue, and Yanni-style stage percussion to keep things moving. There are a few decent cues, including "751 Sheep," a Bernstein-ish comedic romp; "The Bullfight," featuring flamenco guitar with synthesized koto ornamentation; and some adequate "espionage" pieces. Overall, though, Frank leans pretty heavily on the "Remember, it's a TV show!" button.

—C.S.

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NEW RELEASE:

□ Vol. 4, No. 20
**Farewell, My Lovely/
Monkey Shines**
DAVID SHIRE
Film released: 1975/88
Studio: MGM
Genre: Film Noir/
Suspense
Silver Age Classics
CD released: Jan. 2002
Stereo • 73:48

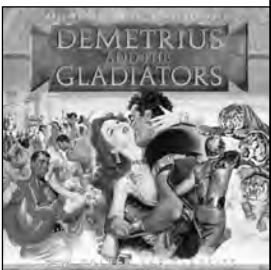
Farewell, My Lovely (33:06) is symphonic jazz score for '70s noir classic; *Monkey Shines* (40:41) is leitmotivic suspense score for George Romero monkey thriller. \$19.95



NEW RELEASE:

□ Vol. 4, No. 19
**Demetrius and the
Gladiators**
FRANZ WAXMAN
Film released: 1954
Studio: 20th Century Fox
Genre: Biblical Epic
Golden Age Classics
CD released: Jan. 2002
Stereo • 61:51

Spectacular Waxman score for Biblical epic emphasizes romance, action and religion, interpolating themes from *The Robe* by Alfred Newman. Includes bonus tracks (11:06) and remixed cue from *The Egyptian* (5:04). \$19.95



□ Vol. 4, No. 18
**John Goldfarb,
Please Come Home!**
JOHNNY WILLIAMS
Film released: 1965
Studio: 20th Century Fox
Genre: Comedy
Silver Age Classics
CD released: Dec. 2001
Stereo • 71:32

This wacky comedy starring Shirley MacLaine and Peter Ustinov is the earliest feature film soundtrack by John Williams available on CD. Johnny does Arab go-go music! \$19.95



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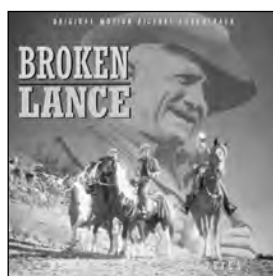
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□ Vol. 4, No. 17
Broken Lance
LEIGH HARLINE
Film released: 1954
Studio: 20th Century Fox
Genre: Western
Golden Age Classics
CD released: Dec. 2001
Stereo • 38:41

Disney's workhorse composer from the '30s (*Pinocchio*) provides a dark, rich Americana score to this adaptation of *King Lear* set in the American West. \$19.95



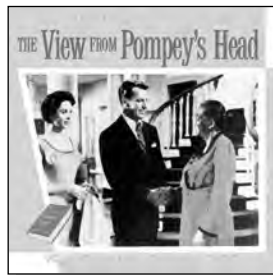
□ Vol. 4, No. 16
**The World of
Henry Orient**
ELMER BERNSTEIN
Piano Concerto by
Kenneth Lauber
Film released: 1964
Studio: United Artists
Genre: Comedy/Drama
Silver Age Classics
CD released: Nov. 2001
Stereo • 40:32

Bernstein's "second-best" score for children (after *To Kill a Mockingbird*) sports fabulous sound from the legendary Goldwyn scoring stage. Whimsical, melodic and magical. \$19.95



□ Vol. 4, No. 15
**The View From
Pompey's Head/
Blue Denim**
ELMER BERNSTEIN/
BERNARD HERRMANN
Films released: 1955/1959
Studio: 20th Century Fox
Genre: Drama
Golden Age Classics
CD released: Nov. 2001
Stereo • 75:15

This nostalgic pair of films by writer/director Philip Dunne feature romantic, intimate scores by Elmer Bernstein (lovely Americana) and Bernard Herrmann ("baby *Vertigo*"). \$19.95



□ Vol. 4, No. 14
The Illustrated Man
JERRY GOLDSMITH
Film released: 1969
Studio: Warner Bros.
Genre: Sci-fi/Anthology
Silver Age Classics
CD released: Sept. 2001
Stereo • 42:02

The Illustrated Man is one of Jerry Goldsmith's most haunting sci-fi creations, with airy beauty, solo female vocalise, early electronics, strange effects and an aggressive climax. \$19.95



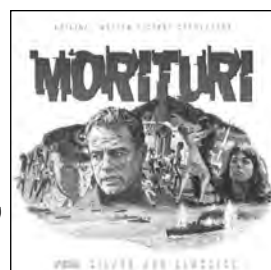
□ Vol. 4, No. 13
The Bravados
ALFRED NEWMAN &
HUGO FRIEDHOFFER
Film released: 1958
Studio: 20th Century Fox
Genre: Western
Golden Age Classics
CD released: Sept. 2001
Stereo (some bonus tracks in mono) • 69:34

Two Hollywood legends collaborate for a rich, handsome western score with a memorable, driving main theme (by Newman) and darkly brooding interior passages (by Friedhofer). \$19.95



□ Vol. 4, No. 12
**Morituri/
Raid on Entebbe**
JERRY GOLDSMITH/
DAVID SHIRE
Films released: 1965/77
Studio: 20th Century Fox
Genre: WWII/Espionage
(feature)/Docudrama (TV)
Silver Age Classics
CD released: Aug. 2001
Stereo (Morituri)/
Mono (Entebbe) • 57:50

Morituri (41:46) is a suspense/action score in Goldsmith's percussive '60s style; *Raid on Entebbe* (15:29) features suspense, pulsating action ("The Raid"), and Israeli song climax. \$19.95



□ Vol. 4, No. 11
**The Best of
Everything**
ALFRED NEWMAN
Song by Newman &
Sammy Cahn, Perf. by
Johnny Mathis
Film released: 1959
Studio: 20th Century Fox
Genre: Drama/Romance
Golden Age Classics
CD released: Aug. 2001
Stereo • 71:14

Newman's last score at Fox is a romantic gem; think New York at twilight. CD features complete score (48:21) in stereo, some bonus tracks and some cues repeated in mono. \$19.95



□ Vol. 4, No. 10
**Voyage to the Bottom
of the Sea**
PAUL SAWTELL
& BERT SHEFTER
Song by Russell Faith,
Perf. by Frankie Avalon
Film released: 1961
Studio: 20th Century Fox
Genre: Sci-fi/Irwin Allen
Silver Age Classics
CD released: July 2001
Stereo • 55:55

Thundering B-movie hysteria plus soothing, romantic undersea passages for the film that launched the hit TV show. \$19.95



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□ Vol. 4, No. 9
**Between Heaven and Hell/
 Soldier of Fortune**
 HUGO FRIEDHOFFER
 Films released: 1956/55
 Studio: 20th Century Fox
 Genre: WWII/Adventure
 Golden Age Classics
 CD released: July 2001
 Stereo • 73:00

A superlative Hugo Friedhofer doubleheader: *Between Heaven and Hell* (complete: 40:18) is a moody war thriller; *Soldier of Fortune* (surviving tracks: 32:41) an exotic, melodic jewel. \$19.95



□ Vol. 4, No. 4
Untamed
 FRANZ WAXMAN
 Film released: 1955
 Studio: 20th Century Fox
 Genre: Historical
 Adventure
 Golden Age Classics
 CD released: April 2001
 Stereo • 65:43

19th century African colonialist adventure starring Susan Hayward receives thrilling adventure score by Franz Waxman in first-rate sound. Wonderful main title, love theme. \$19.95



□ Vol. 3, No. 9
**The Stripper/
 Nick Quarry**
 JERRY GOLDSMITH
 Film released: 1963/68
 Studio: 20th Century Fox
 Genre: Drama (feature)/
 Action (TV)
 Silver Age Classics
 CD released: Jan. 2001
 Stereo (Stripper)/Mono
 (Nick Quarry) • 73:35
 Early Goldsmith feature score (42:01, bonus tracks 21:06)—his first for Franklin Schaffner—is in romantic Alex North style. *Nick Quarry* (10:27) is a TV rarity—sounds like *Flint* music. \$19.95



□ Vol. 4, No. 8
**Room 222/
 Ace Eli and Rodger
 of the Skies**
 JERRY GOLDSMITH
 Films released: 1969/73
 Studio: 20th Century Fox
 Genre: Sitcom (TV)/
 Americana Comedy
 (feature)
 Silver Age Classics
 CD released: June 2001
 Mono (Room 222)/Stereo & Mono (Ace Eli) • 71:37
Room 222 (12:15) comprises theme and two episode scores for popular sitcom; *Ace Eli* (59:21) an obscure barnstorming movie. \$19.95



□ Vol. 4, No. 3
**The Towering
 Inferno**
 JOHN WILLIAMS
 Film released: 1974
 Studio: Warner Bros.
 & 20th Century Fox
 Genre: Disaster/
 Irwin Allen
 Silver Age Classics
 CD released: Apr. 2001
 Stereo • 75:31
 Disaster masterpiece gets premiere CD release, doubled in length from the LP. Fantastic main title, climactic action cue; plenty of moody suspense and romantic pop. Not Available.



□ Vol. 3, No. 8
From the Terrace
 ELMER BERNSTEIN
 Film released: 1960
 Studio: 20th Century Fox
 Genre: Drama
 Silver Age Classics
 CD released: Dec. 2000
 Stereo • 71:27

Paul Newman/Joanne Woodward soap opera features tuneful, romantic score by Bernstein. Rich Americana music, sensitive romantic themes, haunting melancholy. \$19.95



□ Vol. 4, No. 7
A Man Called Peter
 ALFRED NEWMAN
 Film released: 1955
 Studio: 20th Century Fox
 Genre: Religious/
 Biography
 Golden Age Classics
 CD released: June 2001
 Stereo • 58:14

Biopic of Scottish minister Peter Marshall receives rich, reverent, melodic score by Alfred Newman; CD features complete score including source music. \$19.95



□ Vol. 4, No. 2
**How to Marry a
 Millionaire**
 ALFRED NEWMAN &
 CYRIL MOCKRIDGE
 Film released: 1953
 Studio: 20th Century Fox
 Genre: Comedy/
 Romance
 Golden Age Classics
 CD released: Mar. 2001
 Stereo • 70:03
 Famous Marilyn Monroe comedy features period songs adapted as instrumental underscore. "Street Scene" (5:36) conducted by Alfred Newman opens the movie and CD. \$19.95



□ Vol. 3, No. 7
Batman
 NELSON RIDDLE
 Theme by NEAL HEFTI
 Film released: 1966
 Studio: 20th Century Fox
 Genre: Adventure/Camp
 Silver Age Classics
 CD released: Nov. 2000
 Mono • 65:23

Holy Bat-tracks! 1966 feature produced at time of '60s TV show features Neal Hefti's theme, Nelson Riddle's Bat-villain signatures, swingin' underscoring and larger action setpieces. \$19.95



□ Vol. 4, No. 6
**The French
 Connection/
 French Connection II**
 DON ELLIS
 Films released: 1971/75
 Studio: 20th Century Fox
 Genre: Cop Thriller
 Silver Age Classics
 CD released: May 2001
 Stereo & Mono (I)/
 Stereo (II) • 75:01
 Classic '70s cop thrillers get pulsating, dynamic, avant-garde scores by jazz artist Don Ellis. First film (37:52) includes much unused music; sequel (37:09) somewhat more traditional. \$19.95



□ Vol. 4, No. 1
**Conquest of.../
 Battle for the Planet
 of the Apes**
 TOM SCOTT/
 LEONARD ROSENMAN
 TV Theme by
 LALO SCHIFRIN
 Film released: 1972/73
 Studio: 20th Century Fox
 Genre: Sci-fi/Fantasy
 Silver Age Classics
 CD released: Feb. 2001
 Stereo & Mono (Conquest)/Stereo (Battle) • 74:44
 Final Apes films get vintage scores by Scott (38:47, with several unused cues) and Rosenman (34:43), plus TV theme (1:13). \$19.95



□ Vol. 3, No. 6
**The Undeclared/
 Hombre**
 HUGO MONTENEGRO/
 DAVID ROSE
 Film released: 1969/67
 Studio: 20th Century Fox
 Genre: Western
 Silver Age Classics
 CD released: Sept. 2000
 Stereo • 72:33
 Western doubleheader: *The Undeclared* (starring John Wayne, 47:33) is accessible and symphonic. *Hombre* (starring Paul Newman, 21:30) is moodier, sensitive—a quiet gem. \$19.95



□ Vol. 4, No. 5
The Egyptian
 ALFRED NEWMAN &
 BERNARD HERRMANN
 Film released: 1954
 Studio: 20th Century Fox
 Genre: Historical Epic
 Golden Age Classics
 CD released: May 2001
 Stereo • 72:06

At last: the classic Newman/Herrmann collaboration for Fox's historical epic. Original stereo tracks were believed to be lost or unusable, but this CD features every surviving note. \$19.95



VOLUME 3
 □ Vol. 3, No. 10
**Beneath the
 12-Mile Reef**
 BERNARD HERRMANN
 Film released: 1953
 Studio: 20th Century Fox
 Genre: Adventure
 Golden Age Classics
 CD released: Feb. 2001
 Stereo • 55:06

Fantastic Herrmann undersea adventure score gets premiere release of original stereo tracks, albeit with minor deterioration. Lots of harps, "underwater" color, seafaring melodies. \$19.95



□ Vol. 3, No. 5
**A Guide for the
 Married Man**
 JOHNNY WILLIAMS
 Title Song Perf. by
 The Turtles
 Film released: 1967
 Studio: 20th Century Fox
 Genre: Comedy
 Silver Age Classics
 CD released: July 2000
 Stereo • 73:10

Vintage "Johnny" Williams score is his most elaborate for a comedy, with long setpieces, groovy title theme, and orchestral underscoring foreshadowing his dramatic works. \$19.95



□ Vol. 3, No. 4

Tora! Tora! Tora!

JERRY GOLDSMITH
Film released: 1970
Studio: 20th Century Fox
Genre: WWII
Silver Age Classics
CD released: May 2000
Stereo • 54:45



Classic Goldsmith war score enhances docu-drama take on Pearl Harbor. Aggressive action music combined with avant-garde effects, Japanese instrumentation. \$19.95

□ Vol. 3, No. 3

Beneath the Planet of the Apes

LEONARD ROSENMAN
Film released: 1970
Studio: 20th Century Fox
Genre: Sci-fi/Fantasy
Silver Age Classics
CD released: Apr. 2000
Stereo • 72:37



Second Apes picture gets atonal score by Leonard Rosenman with many avant-garde highlights. Includes complete original tracks (46:03) plus 1970 LP re-recording with dialogue (26:34). \$19.95

□ Vol. 3, No. 2

The Omega Man

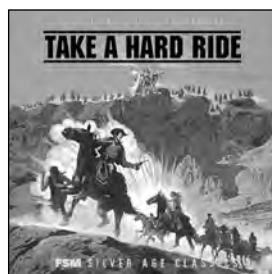
RON GRAINER
Film released: 1971
Studio: Warner Bros.
Genre: Sci-fi/Fantasy
Silver Age Classics
CD released: Mar. 2000
Stereo • 65:39
Charlton Heston sci-fi classic features one-of-a-kind symphonic/pop fusion by the late Ron Grainer. Unforgettable themes, period effects; great stereo sound quality. \$19.95



□ Vol. 3, No. 1

Take a Hard Ride

JERRY GOLDSMITH
Film released: 1975
Studio: 20th Century Fox
Genre: Western
Silver Age Classics
CD released: Feb. 2000
Stereo • 46:38



Strange "blaxploitation," foreign-produced western gets wonderful symphonic score from Goldsmith; great main theme, action cues. Take a hard ride, indeed. \$19.95

VOLUME 2

□ Vol. 2, No. 9

**The Flim-Flam Man/
A Girl Named Sooner**

JERRY GOLDSMITH
Film released: 1967/1975
Studio: 20th Century Fox
Genre: Drama/
Americana (feature/TV)
Silver Age Classics
CD released: Jan. 2000
Stereo (Flim-Flam)/
Mono (Sooner) • 65:20



A rural Americana doubleheader: *The Flim-Flam Man* (34:37) stars George C. Scott as a Southern con man; *A Girl Named Sooner* (30:43) is smaller, sensitive TV movie score. \$19.95

□ Vol. 2, No. 8

Rio Conchos

JERRY GOLDSMITH
Film released: 1964
Studio: 20th Century Fox
Genre: Western
Silver Age Classics
CD released: Dec. 1999
Mono/Stereo
(combination) • 75:28



Early Goldsmith western score is presented in complete form (55:43) in mono, with selected cues repeated in stereo. Also includes delightfully bizarre vocal version of the main theme. \$19.95

□ Vol. 2, No. 7

**All About Eve/
Leave Her to Heaven**

ALFRED NEWMAN
Film released: 1950/45
Studio: 20th Century Fox
Genre: Drama
Golden Age Classics
CD released: Nov. 1999
Mono (two tracks in stereo) • 44:19



All About Eve is a cinema masterpiece; Newman's complete score is appropriately theatrical, perfectly drawn. *Leave Her to Heaven* is more dramatic, brooding film noir. \$19.95

□ Vol. 2, No. 6

The Comancheros

ELMER BERNSTEIN
Film released: 1961
Studio: 20th Century Fox
Genre: John Wayne/Western
Silver Age Classics
CD released: Sept. 1999
Stereo • 47:44



Elmer Bernstein's first score for John Wayne is a western gem, with rhythmic main title and high-tailing action music. Think in terms of "The Magnificent Eight." \$19.95

□ Vol. 2, No. 5

Prince of Foxes

ALFRED NEWMAN
Film released: 1949
Studio: 20th Century Fox
Genre: Historical
Adventure
Golden Age Classics
CD released: July 1999
Stereo • 46:39



Tyrone Power historical adventure gets exciting, robust score by Alfred Newman, newly mixed into stereo. Glorious main title, stirring love theme. \$19.95

□ Vol. 2, No. 4

Monte Walsh

JOHN BARRY
Film released: 1970
Studio: CBS
Genre: Western
Silver Age Classics
CD released: June 1999
Mono (1 bonus track in stereo) • 61:51



Lee Marvin revisionist western gets vintage John Barry score 20 years before *Dances With Wolves*. Song "The Good Times Are Comin'" performed by Mama Cass; many bonus tracks. \$19.95

Vol. 2, No. 3

Prince Valiant

FRANZ WAXMAN
Film released: 1954
Studio: 20th Century Fox
Genre: Historical
Adventure
Golden Age Classics
CD released: May 1999
Stereo • 62:17



Fox's colorful 1954 adaptation of the famous epic features stirring adventure score by Franz Waxman in "leitmotiv" style, a la *Star Wars*: hero, villain, princess, mentor. \$19.95

□ Vol. 2, No. 2

Patton/The Flight of the Phoenix

JERRY GOLDSMITH/
FRANK DE VOL
Film released: 1970/65
Studio: 20th Century Fox
Genre: WWII/
Disaster-Adventure
Silver Age Classics
CD released: April 1999
Stereo • 76:24



Patton (35:53) is complete original soundtrack to WWII biopic classic with famous march. *Phoenix* (40:51) is a rare album release for Frank De Vol, an adventure/survival score. \$19.95

□ Vol. 2, No. 1

100 Rifles

JERRY GOLDSMITH
Film released: 1969
Studio: 20th Century Fox
Genre: Western
Silver Age Classics
CD released: Mar. 1999
Stereo/Mono
(combination) • 77:08



Burt Reynolds/Raquel Welch dud gets explosive western score by Goldsmith, heavy on Mexican colors and guttural action. CD features score twice, in stereo and in mono with slight variations. \$19.95

VOLUME 1

□ Vol. 1, No. 4

**The Return of Dracula/
I Bury the Living/The Cabinet of Caligari/
Mark of the Vampire**

GERALD FRIED
Films released:
1958/58/62/57
Studio: United Artists/
20th Century Fox
Genre: Horror
Silver Age Classics
CD released: Jan. 1999



Mono • Disc One: 61:06 Disc Two: 73:20 Composer of *Star Trek*'s "Amok Time" gets 2CD release of creepy, early horror scores, packaged in slimline case; same shipping as one CD. \$29.95

□ Vol. 1, No. 3

Fantastic Voyage

LEONARD ROSENMAN
Film released: 1966
Studio: 20th Century Fox
Genre: Sci-fi
Silver Age Classics
CD released: Sept. 1998
Stereo • 47:28



Sci-fi classic following miniaturized sub crew inside the human body gets imaginative, avant garde score by Leonard Rosenman; one of his signature works. Symphonic yet thrillingly bizarre. \$19.95



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□ Vol. 1, No. 2

The Paper Chase/ The Poseidon Adventure

JOHN WILLIAMS
Film released: 1973/72
Studio: 20th Century Fox
Genre: Drama/
Irwin Allen Disaster
Silver Age Classics
CD released: July 1998
Stereos/Mono
(combination) • 75:53

The Paper Chase is eclectic score for drama about law students. *The Poseidon Adventure* is classic Irwin Allen disaster score. Also includes *Conrack* (1974), main title (6:07). \$19.95



□ Vol. 1, No. 1

Stagecoach/ The Loner

JERRY GOLDSMITH
Film released: 1966/1965
Studio: 20th Century Fox
Genre: Western
(feature/TV)
Silver Age Classics
CD released: May 1998
Stereos (Stagecoach)/
Mono (Loner) • 45:25
Stagecoach is gentle

Americana score for remake of classic western. *The Loner* is Goldsmith's theme and two episode scores for short-lived Rod Serling western series. \$19.95



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WARNER HOME VIDEO

has led the way for video restoration with box sets of their most famous films. Their soundtrack CDs have been available only within the larger video packages—until now. FSM has limited quantities of CDs to sell via direct mail only to our readers.



The Wild Bunch

Fully restored, limited availability! The classic Jerry Fielding score, in brilliant stereo, to the ferocious 1969 Sam Peckinpah western. This 76-minute CD was meticulously restored and remixed by Nick Redman for inclusion with the 1997 laserdisc of the film, with nearly twice as much music as the original LP. \$19.95



Enter the Dragon

Lalo Schifrin's slugfest—expanded! Bruce Lee's most famous film introduced him to mainstream American audiences and cemented his superstar status. Lalo Schifrin scored this 1973 adventure with his greatest fusion of funky backbeats, catchy melodies, screaming orchestra and wild percussion. It is the ultimate combination of symphonic fury with crazy '70s solos. A short CD was released in Japan; this newly remixed and remastered disc features the complete score (57:14) in chronological order. \$19.95

The Exorcist

The seminal horror soundtrack! William Friedkin's 1973 thriller of demonic possession is perhaps the scariest film of all time, and it was enhanced by these frightening, avant garde compositions by Penderecki, Webber, Henze and other modernist composers. This CD includes all of



the rejected music (14:14) which Lalo Schifrin recorded for the film—never before heard! (Regrettably, "Tubular Bells" & "Night of the Electric Insects" are omitted from the disc.) \$19.95

MUSIC FROM RETROGRADE!



The Taking of Pelham 1-2-3

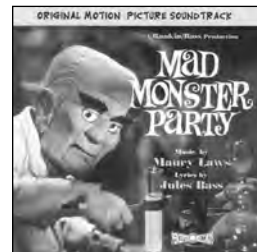
Ride this killer '70s groove! Hear David Shire's unparalleled '70s 12-tone jazz/funk fandango for the 1974 subway hostage thriller. Part disaster movie, part gritty cop thriller, Shire's fat bass ostinatos and creepy suspense cues glue it all together. A sensational, driving, pulsating score in a class by itself—experience the original for your self. \$16.95



Deadfall Catch John Barry '60s vibe!

First time on CD! Barry scored this 1968 Bryan Forbes thriller in the midst of his most creative period of the '60s. This CD features his 14-minute guitar concerto, "Romance for Guitar and Orchestra," performed by Renata Tarrago and the London

Philharmonic; the title song "My Love Has Two Faces" performed by Shirley Bassey ("Goldfinger"), plus two unreleased, alternate versions (vocal by Malcolm Roberts and instrumental)...not to mention vintage, dramatic Barry underscore. \$16.95



Mad Monster Party

30th anniversary collector's edition From Rankin/Bass (TV's *Rudolph the Red-Nosed Reindeer*) comes the original soundtrack to *Mad Monster Party*. The jazzy score by composer Maury Laws, with lyrics by Jules Bass, features the vocal talents of Boris Karloff, Phyllis Diller and Ethel Ennis. The deluxe package includes a 16-page color booklet with dozens of never-before published photographs and concept drawings by *Mad Magazine* alumnus Jack Davis and Don Duga. A wacky, fun, blast from the past! \$16.95

EXCLUSIVE VIDEO!

Basil Poledouris: His Life and Music

An intimate visit with the composer of *Conan the Barbarian*, *Free Willy*, *Starship Troopers* and *Lonesome Dove*. Take a tour of his work and lifestyle, from his methods of composing to his love of sailing. The video runs 50 minutes and includes footage of Basil conducting and at work on synthesizer mock-ups of *Starship Troopers*, as well as dozens of behind-the-scenes and family photos, and appearances by wife Bobbie and daughter Zoë. Discover the man behind the music, in a way you'll never see on TV, or experience in print.

NTSC (U.S. Format) \$19.95

PAL (European Format) \$19.95



BOOKS FOR COMPOSERS



Getting the Best Score for Your Film: A Filmmakers' Guide to Music Scoring

by David Bell

Respected TV composer Bell (*Star Trek: Voyager*) wrote this book in 1994 to help producers and directors get the most out of film music. It's aimed at filmmakers, but also provides useful professional info to composers and musicians—or any interested fan. Topics include spotting, communicating, recording, budgeting and licensing, with explanations of the various personnel and entities involved in each; also included are lists of agents, clearance companies, glossary terms and resources. Silman-James Press, 112 pp., softcover. \$12.95

rhythmic subdivisions within each click-tempo—including compound meters. Includes a listing and tutorial of standard timing-conversion formulas for 24 fps film speed, and a tutorial in SMPTE-to-absolute time conversion, plus frames-to-seconds conversion tables for U.S. and European film & video speeds. 430 pp. \$149.95



NEW Updated Edition! 2001 Film/TV Music Guide

From the Music Business Registry Isn't your career worth it? An exhaustive directory of record labels, music publishers, film/TV music depts., music supervisors, music editors, composer representatives, composers, clearance companies, recording studios, performing rights societies, and music libraries—names, addresses, contact numbers. \$94.95

BOOKS FOR MUSIC LOVERS

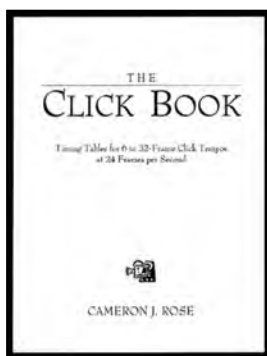
U.S. Soundtracks on CD: Scores for Motion Pictures and Television 1985-1999

Price Guide by Robert L. Smith

The second edition of FSM's market-standard price guide contains over 2,400 listings of album titles with composers, label numbers, special collectible information and estimated values. Listings are annotated to differentiate between originals and reissues, commercial albums and rare promos. Find out what's out there, what your rarities are worth, and how much you should expect to spend on your collection. Smith also surveys the present state of the market and provides a checklist for the top 50 collectible CDs. Published by Vineyard Haven LLC, 154 pp., softcover. \$17.95

The Click Book Comprehensive timing tables for syn- chronizing music to film

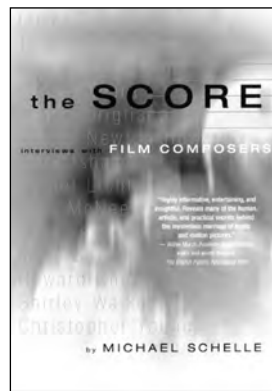
Composer Cameron Rose provides click-tempo tables for 6-0 through 32-0 frame click-tempos. Each timing table covers beat 1 to beat 999 at the given click-tempo. With large, easy-to-read click-tempo values and equivalent metronomic values at the top of each page, there are timing, frame and footage breakdowns for





Music from the Movies

2nd Edition by Tony Thomas
The original film music book (1971) from which all others followed, telling the stories of Hollywood's most successful—if hitherto unknown—composers. This updated edition was released in 1997, shortly before the author's death. Composers covered (many with photos) are Stothart, V. Young, Green, Newman, Tiomkin, Waxman, Kaper, Rózsa, Steiner, Korngold, Herrmann, Friedhofer, Raksin, Antheil, Thompson, Copland, North, Bernstein, Dunning, Rosenman, Goldsmith, Mancini, Schiffrin, Scott, Shire, Broughton and Poledouris. Silman-James Press, 330 pp., softcover. **\$19.95**



The Score: Interviews with Film Composers

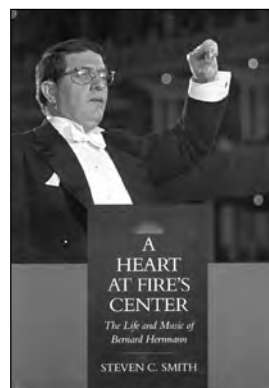
by Michael Schelle
This 1999 book uses a question and answer format to provide readers with a conversational look at contemporary composers, featuring lengthy transcripts with Barry, Bernstein, Blanchard, Broughton, Chihara, Corigliano, Howard, Isham, Licht, McNeely, T. Newman, Shaiman, Shore, Walker and C. Young. The author is himself a composer, and the give and take

pries deeply and precisely into the composers' ideas. Published by Silman-James Press, 432 pp., softcover. **\$19.95**



The Album Cover Art of Soundtracks

by Frank Jastfelder & Stefan Kassel, Foreword by Saul Bass
This 1997 coffee-table book is a stunning collection of soundtrack LP covers. From paintings to photographs to designs, from westerns to blaxploitation to sexploitation, it's a gorgeous dossier of vivid artwork, with covers both ubiquitous and rare. Take a trip down memory lane, or experience these powerful images for the first time. This German-published book originally sold for \$29.95—it's now out-of-print, to boot, but we have obtained a limited number of copies for our faithful readers. Published by Edition Olms AG Zürich, 128 pp., full color, softcover. **\$24.95**

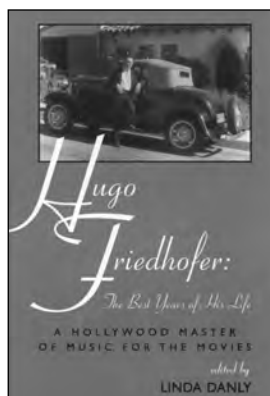


A Heart at Fire's Center: The Life and Music of Bernard Herrmann

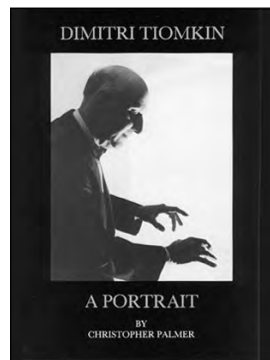
by Steven C. Smith
The most influential film composer of all time, who scored such classics as *Citizen Kane*, *Vertigo*, *Psycho* and *Taxi Driver*, Bernard Herrmann (1911-1975) was also famous for his musical passion, bad temper and outbursts. This hard-to-find 1991 book is the definitive biography of the legendary composer, covering his film, television, radio and concert work as well as his personal life. It's a brilliant illumination of Herrmann and probably the best film composer biography ever written. Published by University of California Press, 416 pp., hardcover. **\$39.95**

Hugo Friedhofer: The Best Years of His Life

Edited by Linda Danly, Introduction by Tony Thomas
This gifted musician scored such Hollywood classics as *The Best Years of Our Lives*, *An Affair to Remember*, *One-Eyed Jacks*. His Golden Age contemporaries considered him the most sophisticated practitioner of their art. In the 1970s Friedhofer (1901-1981) gave a lengthy



oral history to the American Film Institute, rife with anecdotes, opinions and wit, which forms the centerpiece of this book. Also included is a short biography by Danly, the eulogy from Friedhofer's memorial service by David Raksin, a filmography, photographs and more. The Scarecrow Press, 212 pp., hardcover. **\$39.95**



Dimitri Tiomkin: A Portrait

by Christopher Palmer
This 1984 book by the late Christopher Palmer is the authoritative study of legendary composer Tiomkin (1894-1979). Long out of print, a few copies have surfaced from the U.K. publisher and are now for sale, but when they're gone, they're gone! This 144p. hardback is divided into three sections: a biography, an overview of Tiomkin in an historical perspective, and specific coverage of his major landmarks (*Lost Horizon*, *High Noon*, the Hitchcock films, *Giant*, and many more). Also includes a complete filmography, 41 b&w photos, and 9 color plates. **\$24.95**



Sound and Vision: 60 Years of Motion Picture Soundtracks

by Jon Burlingame
Foreword by Leonard Maltin
Journalist and historian Burlingame's *Sound and Vision* is his overview of movie

music composers and history, encapsulating the most notable people and events in the author's clear and direct prose. Largely comprised of composer mini-bios with reviews of their most notable works and photo portraits (from Golden Age titans to present-day masters), there is also a thorough overview of soundtrack album history (on LP and CD), a section devoted to song compilation reviews, and a helpful movie music bibliography. Billboard Books, 244 pp., softcover. **\$18.95**



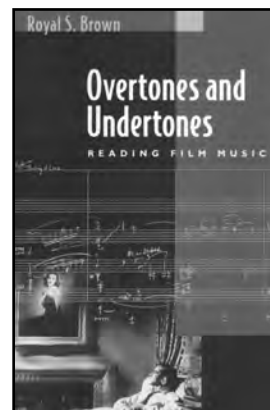
Film Music and Everything Else!

Music, Creativity and Culture as Seen by a Hollywood Composer
by Charles Bernstein
A collection of essays by Charles Bernstein, composer of the original *Nightmare on Elm Street*, *Sadat*, *Cujo* and others. Most of the essays originally appeared in "The Score," the quarterly journal of the Society of Composers and Lyricists, a professional organization for film composers. Topics include: melodies, "hummers," emotion and more. It's a rare opportunity to read thoughtful opinions and musings from a film composer directed towards other practitioners of the art. Turnstyle Music Publishing, 132 pp., softcover, limited to 500 copies. **\$18.95**



Film Composers Guide: Year 2000 fifth edition

Compiled and edited by Vincent J. Francillon
This is the ultimate resource for finding out which composers have scored what films—over 2,600 composers cross-referenced with 25,000 films! Never be puzzled again. Also contains agency contacts, Academy Award winners and nominees, record company addresses and more. 8.5" by 11", 416 pp. Lone Eagle Publishing. Retail for \$55; FSM special offer: **\$39.95**



Overtones and Undertones: Reading Film Music

by Royal S. Brown
This 1994 book by longtime film music columnist Brown is the first serious theoretical study of music in film and explores the relationships between film, music and narrative, and chronicles the aesthetics of it through several eras. Key works analyzed include *The Sea Hawk* (Korngold), *Double Indemnity* (Rózsa), *Laura* (Raksin), Prokofiev's music for Eisenstein, Herrmann's music for Hitchcock, and several scores for the films of Jean-Luc Godard. A supplemental section features Brown's probing interviews with Rózsa, Raksin, Herrmann, Mancini, Jarre, Schiffrin, Barry and Shore. University of California Press, 396 pp., softcover. **\$24.95**



The Music of Star Trek: Profiles in Style

by Jeff Bond
This is the first-ever history of *Star Trek* soundtracks, from the original series to the present—by FSM's own Jeff Bond. Featuring interviews with composers Jerry Goldsmith, Alexander Courage, Fred Steiner, Gerald Fried, Ron Jones, Dennis McCarthy, Jay Chattaway, producer Robert Justman, music editor Gerry Sackman and others, the book contains a complete list of scores written for all four TV series; a guide to how certain shows were tracked and credited; *Trek* manuscript excerpts from the composers; and several cue sheets. Lone Eagle Publishing. 224 pages, softcover, illustrated. **\$17.95**

BACK ISSUES OF FSM

VOLUME ONE, 1993-96

24 pp. unless noted.

Asterisk (*) indicates photocopies.

* #30/31, Mar. '93 64 pp. Maurice Jarre, Basil Poledouris, Jay Chattaway, John Scott, Chris Young, Mike Lang; the secondary market, Ennio Morricone albums, Elmer Bernstein Film Music Collection LPs; 1992 in review.

#32, Apr. '93 16 pp. Matinee temp-track, SPFM '93 Conference Report, *Star Trek* music editorial.

* #33, May '93 12 pp. Book reviews, classical/film connection.

* #34, Jun. '93 16 pp. Goldsmith SPFM award dinner; orchestrators & what they do, *Lost in Space*, recycled Herrmann; spotlights on Chris Young, *Pinocchio*, Bruce Lee film scores.

* #35, Jul. '93 16 pp. Tribute to David Kraft; John Beal Pt. 1; scores vs. songs, Herrmann Christmas operas; Film Composers Dictionary.

* #36/37, Nov. '93 40 pp. Bernstein, Bob Townson (Varèse), Richard Kraft & Nick Redman Pt. 1, John Beal Pt. 2; reviews of CAM CDs; collector interest articles, classic corner, fantasy film scores of Elmer Bernstein.

* #38, Oct. '93 16 pp. John Debney (*seaQuest DSV*), Kraft & Redman Pt. 2.

* #39, Nov. '93 16 pp. Kraft & Redman Pt. 3, Fox CDs, *Nightmare Before Christmas* and *Bride of Frankenstein*.

* #40, Dec. '93 16 pp. Kraft & Redman Pt. 4; Re-recording *The Magnificent Seven*.

* #41/42/43, Mar. '94 48 pp. Elliot Goldenthal, James Newton Howard, Kitaro & Randy Miller (*Heaven & Earth*), Rachel Portman, Ken Darby; *Star Wars* trivia/cue sheets; sexy album covers; music for westerns; '93 in review.

* #44, Apr. '94 Joel McNeely, Poledouris (*On Deadly Ground*); SPFM Morricone tribute & photos; lots of reviews.

* #45, May '94 Randy Newman (Maverick), Graeme Revell (*The Crow*); Goldsmith in concert; in-depth reviews: *The Magnificent Seven* and Schindler's

#49, Sept. '94 Hans Zimmer (*The Lion King*), Shirley Walker; Laurence Rosenthal on the Vineyard; Salter in memoriam; classical music in films; John Williams in concert; Recordman at the flea market.

#50, Oct. '94 Alan Silvestri (*Forrest Gump*), Mark Isham; sex & soundtrack sales; Lalo Schiffrin in concert; Morricone Beat CDs; that wacky Internet; Recordman on liner notes.

#51, Nov. '94 Howard Shore (*Ed Wood*), Thomas Newman (*Shawshank Redemption*), J. Peter Robinson (*Craven's New Nightmare*), Lukas's mom interviewed; music of Heimat, *Star Trek*; promos.

#52, Dec. '94 Eric Serra, Marc Shaiman Pt. 1, Sandy De Crescent (music contractor), Valencia Film Music Conference, SPFM Conference Pt. 1, *StarGate* liner notes, Shostakovichs Anonymous.

#53/54, Feb. '95 Shaiman Pt. 2, Dennis McCarthy (*Star Trek*); Sergio Bassetti, Jean-Claude Petit & Armando Trovajoli in Valencia; Music & the Academy Awards Pt. 1; rumored LPs, quadraphonic LPs.

* #55/56, Apr. '95 Poledouris (*The Jungle Book*), Silvestri (*The Quick and the Dead*), Joe Lo Duca (*Evil Dead*),



Oscar & Music Pt. 2, Recordman's Diary, SPFM Conference Report Pt. 2.

* #57, May '95 Goldsmith in concert, Bruce Broughton (*Young Sherlock Holmes*), Miles Goodman interviewed, '94 Readers Poll, *Star Trek* overview.

* #58, Jun. '95 Michael Kamen (*Die Hard*), Royal S. Brown (film music critic), Recordman Loves Annette, History of Soundtrack Collecting Pt. 1. * #59/60, Aug. '95 48 pp. Sex Sells Too (LP cover photos), Maurice Jarre interviewed, History of Soundtrack Collecting Pt. 2, Miklós Rózsa Remembered, film music in concert debate.

#61, Sept. '95 Goldenthal (*Batman Forever*), Kamen Pt. 2, Chris Lennertz (new composer), *Star Trek: The Motion Picture*, classical music for soundtrack fans.

* #62, Oct. '95 Danny Elfman Pt. 1, John Ottman (*The Usual Suspects*), Robert Townson (Varèse Sarabande), Ten Most Influential Scores, Goldsmith documentary review.

* #63, Nov. '95 James Bond Special Issue! John Barry & James Bond (history/overview), Eric Serra on *GoldenEye*, essay, favorites, more. Also: History of Soundtrack Collecting Pt. 3, *Davy Crockett* LPs.

* #64, Dec. '95 Danny Elfman Pt. 2, Steve Bartek (orchestrator), Recordman Meets Shaft: The Blaxploitation



Soundtracks, Kamen Pt. 3, re-recording *House of Frankenstein*.

* #65/66/67 Mar. '96, 48 pp. T. Newman, Toru Takemitsu, *Robotech*, *Star Trek*, Ten Influential composers; Philip Glass, Heitor Villa-Lobos, songs in film, best of '95, film music documentary reviews (Herrmann, Delerue, Takemitsu, "The Hollywood Sound").

#68, Apr. '96 David Shire's *The Taking of Pelham One Two Three*; Carter Burwell (*Fargo*), gag obituaries, *Apollo 13* promo/bootleg tips.

* #69, May '96 Music in *Plan 9 from Outer Space*; Funny movie music glossary; Herrmann & Rózsa radio programs; Irwin Allen box set review; Bender's "Into the Dark Pool" column.

#70, Jun. '96 Mancina (*Twister*), final desert island movie lists, Jeff Bond's summer movie column, TV's *Biggest Hits* book review.

#71, Jul. '96 David Arnold (*Independence Day*), Michel Colombier, Recordman Goes to Congress, Bond's summer round-up.

#72, Aug. '96 Ten Best Scores of '90s, Thomas Newman's *The Player*, *Escape from L.A.*, conductor John Mauceri, reference books, Akira Ifukube CDs.

#73, Sept. '96 Recordman on War Film Soundtracks Pt. 1; Interview: David Schecter. *Monstrous Movie Music*; Ifukube CDs Pt. 2, Miles Goodman obituary.

* #74, Oct. '96 Action Scores in the '90s; *Cinemusic* '96 report (Barry, Zhou Jiping); Vic Mizzy interviewed.

* #75, Nov. '96 Barry: Cinemusic Interview; Recordman on War Film Soundtracks Pt. 2, Bond's review column.

* #76, Dec. '96 Interviews: Randy Edelman, Barry pt. 2, Ry Cooder (*Last Man Standing*); Andy Dursin's laserdisc column, Lukas's reviews.

VOLUME TWO, 1997

First color covers! Issues 32-48 pp.

* Vol. 2, No. 1, Jan./Feb. '97 *Star Wars* issue: Williams interview, behind the Special Edition CDs, commentary, cue editing minutia/trivia, more. Also: Bond's review column.

* Vol. 2, No. 2, Mar./Apr. '97 Alf Clausen: (*The Simpsons*); promotional CDs; Congress in Valencia; Readers Poll '96 & Andy's picks; Into the Dark Pool Pt. 2.

* Vol. 2, No. 3, May '97 Michael Fine: Re-recording Rózsa's film noir scores; reviews: *Poltergeist*, *Mars Attacks!*, *The Rosewood*, more; Lukas's & Bond's review columns.

Vol. 2, No. 4, Jun. '97 Elfman (*Men in Black*), Promos Pt. 2, Martin Denny and Exotica, *Lady in White*, the Laserphile on DVDs, Brian May obit, *The Fifth Element* reviewed.

* Vol. 2, No. 5, Jul. '97 Goldenthal (*Batman & Robin*), Mancina (*Con Air*, *Speed 2*), George S. Clinton (*Austin Powers*), ASCAP & BMI awards; plus: *Crash*, *Lost World*.

Vol. 2, No. 6, Aug. '97 Schiffrin (*Money Talks*), John Powell (*Face/Off*), Shaiman (George of the Jungle); remembering Tony Thomas; Summer movies, TV sweeps.

* Vol. 2, No. 7, Sept. '97 Zimmer vs. FSM (interview: *Peacemaker*), Marco Beltrami (*Scream*, *Mimic*), Curtis



Hanson (*L.A. Confidential*); Laserphile; Bender: Film Music as Fine Art, Recordman.

* Vol. 2, No. 8, Oct. '97 Poledouris (*Starship Troopers*), Shore (*Cop Land*, *The Game*), Zimmer vs. FSM Pt. 2, Alloy Orchestra (scoring silent films), Golden Age CD reviews.

Vol. 2, No. 9, Nov./Dec. '97 Arnold (*Tomorrow Never Dies*), John Frizzell (*Alien Resurrection*), Neal Hefti (interview), *U-Turn* & *The Mephisto Waltz*, Razor & Tie CDs; 1st issue of current format.

VOLUME THREE, 1998

Expanded format! Issues 48 pp.



Vol. 3, No. 1, Jan. '98 Williams Buyer's Guide Pt. 1 (*Star Wars* to *Amistad*), Michael Danna (*The Sweet Hereafter*), *Titanic*'s music supervisor, readers poll, laserphile, Silvestri lecture, Rykodisc reviews.

* Vol. 3, No. 2, Feb. '98 Glass (*Kundun*), Williams Buyers Guide Pt. 2 (*The Reivers* to *Black Sunday*), David Amram (*The Manchurian Candidate*), Goldsmith on Varèse, Pendulum CDs (interview &

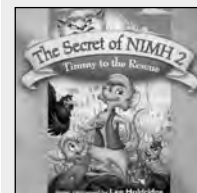
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List; Instant Liner Notes, book reviews. #46/47, Jul. '94 Patrick Doyle, Newton Howard (*Wyatt Earp*), John Morgan (restoring Hans Salter scores); Tribute to Henry Mancini; Michael Nyman music for films, collectible CDs. * #48, Aug. '94 Mark Mancina (*Speed*); Chuck Cirino & Peter Rotter; Richard Kraft: advice for aspiring composers; classical music in films; new CAM CDs; Cinerama LPs; bestselling CDs.

reviews), poll results, TV CDs.

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*** Vol. 3, No. 8, Sept. '98** Lalo Schiffrin (*Rush Hour*), Brian Tyler (*Six-String Samurai*), Trevor Jones, John Williams concert premiere, ASCAP scoring seminar, Rykodisc CD reviews.

Vol. 3, No. 9,



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VOLUME FOUR, 1999

48 pp. each

*** Vol. 4, No. 1, Jan. '99** Music for NFL Films (Sam Spence), Goldsmith at Carnegie Hall, Danny Elfman (*Psycho*, *Civil Action*, *A Simple Plan*), *Wing Commander* game music, books, Indian funk soundtracks.

Vol. 4, No. 2, Feb. '99 Goldsmith Buyer's Guide: The '90s, *The Exorcist* (the lost Schiffrin score), David Shire (*Rear Window* remake), TVT sci-fi CDs, promo CDs, Philip Glass (*Koyaanisqatsi*).

Vol. 4, No. 3, Mar. '99 The Best of 1998: Essays by Jeff Bond, Andy Dursin & Doug Adams; Wendy Carlos; Goldsmith Buyer's Guide Part 2: The '80s; Hammer soundtracks on CD, Recordman, Downbeat, *ST:TMP* CD review.

Vol. 4, No. 4, Apr./May '99 Franz Waxman: Scoring *Prince Valiant* (photos, musical examples); 1998 Readers Poll; Goldsmith Buyer's Guide Late '70s; DIVX soundtrack festival report; John Barry bios reviewed; Charles Gerhardt obit.

Vol. 4, No. 5, Jun. '99 *Star Wars*: *The Phantom Menace* scoring session report and analysis of Trilogy themes; *Halloween H20* postmortem; Downbeat: *Affliction*, *Free Enterprise*, *Futurama*, *Election*; Lots of CD reviews: new scores, Roy Budd, Morricone, TV, *A Simple Plan*.

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Vol. 4, No. 7, Aug. '99 Warner Animation Scoring (Shirley Walker on *Batman/Superman*, Bruce Broughton on *Tiny Toons*, more); *Phantom Menace* music; Michael Kamen (*The Iron Giant*); Stu Phillips (*Battlestar Galactica*); percussionist Emil Richards; ASCAP awards.

*** Vol. 4, No. 8, Sept./Oct. '99** Tribute to Stanley Kubrick: interview (Jocelyn Pook); analysis (*Eyes Wide Shut*), review (Kubrick compilation); Poledouris (*For Love of the Game*); Goldsmith Buyer's Guide: Late '60s; Jeff Bond's concert advice for Jerry.

Vol. 4, No. 9, Nov. '99 U.S. Postal Service Composer Stamps; *Papillon* retrospective; King of German schwing, Peter Thomas; Downbeat (*Inspector Gadget*, *The Thomas Crown Affair*, more); BMI awards night.

Vol. 4, No. 10, Dec. '99 Scores of Scores 1999: our annual review roundup, including animation, Morricone, horror, Golden and Silver Age Hollywood, concert work CDs and lots more; plus our reader poll.

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Vol. 5, No. 2, Feb. '00 20th Anniversary Tribute to Jerry Fielding, conversation with Camille Fielding; Top picks for 1999; Oliver Stone's score-o-matic approach to *Any Given Sunday*; George Duning obit; Score Internationale; 1999 release stats.

Vol. 5, No. 3, Mar. '00 Build the ultimate *Phantom Menace* CD at home; Readers pick the best of 1999; Music director Mark Russell Smith on film vs. concert music; C.H. Levenson's "last" letter, magazine reader survey, and more.

Vol. 5, No. 4, Apr./May '00 Bernard Herrmann: 10 Essential Scores of the '50s and CD checklist, *Journey to the Center of the Earth* retrospective; Richard Marvin (*U-571*); J.Z.K. on *Tora! Tora! Tora!*; Film music representation in Hollywood, pt.1.

Vol. 5, No. 5, Jun. '00 Our Tenth Anniversary Issue! Kendall remembers; An *FSM* Timeline; *The Film Score* Decade: who and what made it memorable; *Jaws* 25th Anniversary CD review; J. N. Howard (*Dinosaur*); Final installment of Goldsmith Buyer's Guide, more.

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Vol. 5, No. 8, Sept./Oct. '00 Randy Newman (*Meet the Parents*); *Things To Come* Soundtrack LP; *The Goonies* Retrospective; Downbeat (*Requiem for a Dream*); Session Notes (*The Simpsons*); *Psycho* honored by NPR; "Cinema of Dreams", and more.

Vol. 5, No. 9, Nov./Dec. '00 Special 64 pg. double issue. 101 Great Film Scores on CD—*FSM*'s big list; Tan Dun & Yo-Yo Ma (*Crouching Tiger, Hidden Dragon*); Howard Shore (*The Cell*); Alan Silvestri (*Cast Away*); *Back to the Future* retrospective; and more..



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Vol. 6, No. 6, July '01

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Vol. 6, No. 7, August '01

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TThe Madman and His Muse: Angelo Badalamenti (*Mulholland Drive*); The North Carolina School of the Arts (for film composing); The King of Hip 2 (Quincy Jones retrospective); Earle Hagen: He Wrote the Book; Halloween DVDs; more.



Vol. 6, No. 9, Oct./Nov. '01

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Index

How much stuff have we printed in *FSM*? We're not sure, but here's a handy index of all reviews and articles through the end of 2000, compiled by Dennis Schmidt. Cost: same as one back issue.

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THE TALENTED MR. YARED

An exclusive FSM interview by Nick Joy

On the eve of his recent live concert performance at the Flanders Film Festival, Oscar winner Gabriel Yared shares details of his upcoming projects, his views on the state of modern film music, and why he needs to escape his “romantic music” jail.

Everyone will tell you that the composer of *The English Patient* and *The Talented Mr. Ripley* is an extremely approachable and friendly man, but why is he keeping his distance from me, sitting on the far end of the table? The truth is, he has the makings of bad cold, and wants to contain the germs instead of spreading them. He’s meant to be performing a concert of his work tomorrow night, but his health is conspiring against him. The concert has already suffered the loss of its special guest conductor (Elmer Bernstein was not prepared to travel in the current climate of fear), and it now looks like Yared is suffering from the cruel hand of fate.

FSM: Gabriel, what brings you here to the annual Flanders film music concert?

GY: For 10 years, the people here have been asking me to come and do a concert or be in the jury. And this year, I said “Yes, why not?” You know, mostly I am a composer and a writer, and when I appear on stage it makes me wet and red in the face. I’ve always sat behind my table or hid behind my keyboard. But when I did concerts in Seville and Valencia I discovered that I really enjoyed doing them, just as long as I had my back turned to the audience. I feel that it’s good to play your music live, even if it’s without the picture. Sometimes the music makes sense on its own and is just as interesting away from the movie. And if my cough and flu is gone, I hope to be conducting tomorrow with a very good orchestra [the Belgian National Orchestra]. My friend [conductor] Dirk Brossé has helped me in all the rehearsals because I’ve been very tired. And I also came here because I am interested in meeting other composers, exchanging

ideas and talking about music craft at our conference.

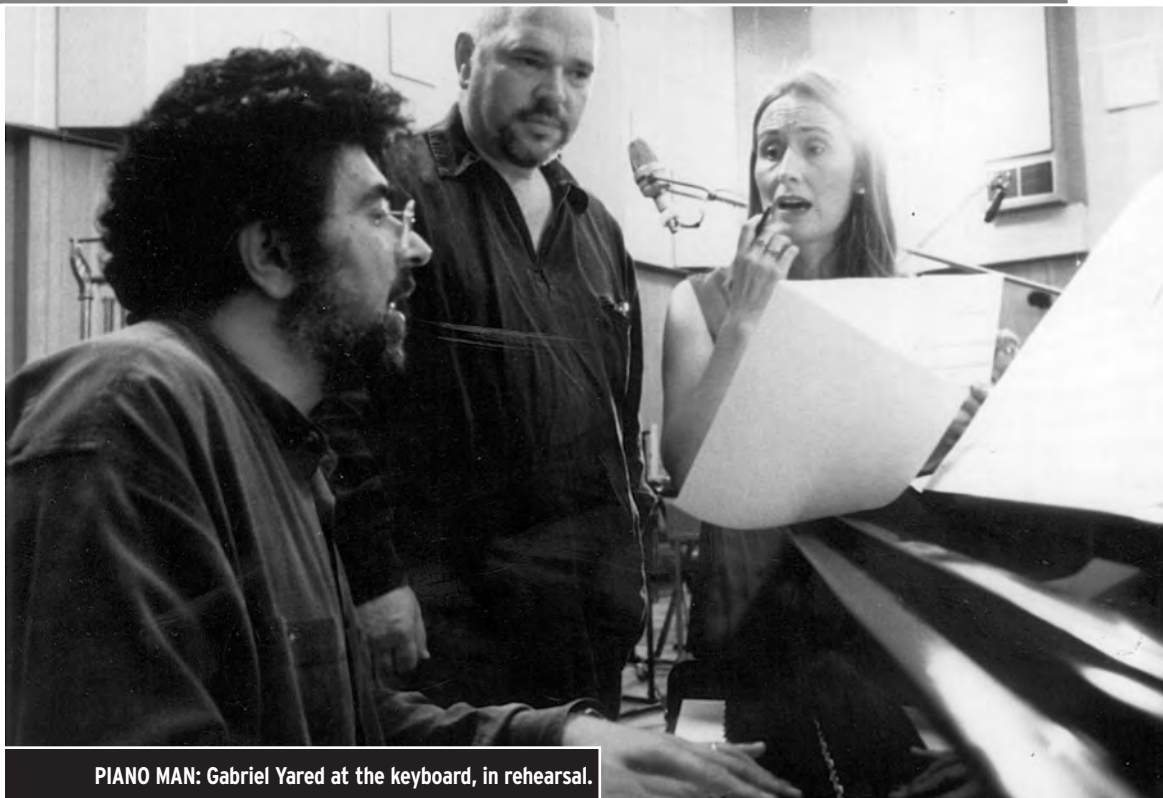
FSM: Does it feel strange that 15 years ago you wrote *Betty Blue* predominantly for synths, but tomorrow you’ll have a full orchestra playing it?

GY: Before writing *Betty Blue* I wrote *The Moon in the Gutter* [1983] for Jean-Jacques Beineix, and it was a full orchestral score, but people don’t know this. The reason that *Betty Blue* only had five musicians is because I got fed up with a full orchestra, and the story didn’t actually deserve to have one. I had a saxophone, a guitar player, harmonica player and percussion, and all the rest are synths. I wrote all the themes before the shooting, and the budget for the music was just £12,000—who can write music for that? But it doesn’t matter whether you have a large orchestra or synths—you just need your music to be inhabited by a good spirit or an angel. I did many large scores before going to *Betty Blue*, and I decide what type of orchestra to use depending on the theme, atmosphere and universe of the film. We’re not obliged to

record with a large orchestra every time, and I personally have been very interested in synths since I started orchestrating. I started my career by being an orchestrator for pop singers (including Charles Aznavour and Mireille Mathieu), and I feel that synths are valid as “real” music. They aren’t a poor copy or undignified alternatives to the orchestra, and in *Betty Blue* they helped me to do something simple yet very elegant. If the film deserves synths, you should use them—don’t get stuck to the orchestra.

FSM: So, when you compare your original simpler version of *Betty Blue* with the new fully orchestrated score, which do you prefer?

GY: You know, I prefer the older version. When I play *Betty Blue* in concert with the large orchestra it’s very difficult for the orchestra to be silent at the right times. I start off with the main theme on the piano solo, and that’s before I let the orchestra come in. In concert, this score is very close to the original, but orchestra-wise, it’s just less interesting. Still, I use it to start my concert because I know it reminds the audience of the film, and it’s one



PIANO MAN: Gabriel Yared at the keyboard, in rehearsal.

my most well-known scores along with *The English Patient* [1996].

FSM: Is it frustrating that many people thought that *Betty Blue* marked the debut of a “new” composer, but in reality you’d been doing this work for years?

GY: Yes, and I had many bad experiences after *Betty Blue*. Many directors used that music as a temp track on their movies and would call me up and say they wanted the same...again. I’d say, “How can you expect a composer to duplicate himself? Every film has its own flavor and music on the inside. You don’t really want me to repeat what I’ve already done.” Director Glenn Gordon Caron temped all of his film *Clean and Sober* with my



music, and this was my first deal in Hollywood. I couldn’t leave it like that, and in the end my new music was no better than, nor as interesting as, *Betty Blue*.

FSM: Have you escaped the legacy of the *Betty Blue* temp tracks?

GY: Sure, but instead of *Betty Blue* now it’s *The English Patient*. After that picture I’ve only done *English Patient*-ish scores, and I am fed up with it! I find myself with the same sort of music—an oboe playing the tune while the orchestra performs the other parts. It’s really boring, so just give me eclecticism and some faith in my talent. I could bring a beautiful original score to a film; I just want every score to be different from the previous one. I like fun, I like fantasy, and can jump from synths to brass to string quartet—but film people put you in a jail. It’s stamped on my brain that I am the specialist of a particular type of music for romantic, lyrical, sad films. Every film I’ve done since *The English Patient* has been the same: love films where the character dies at the end, just like *The English Patient*. So, you feel yourself not being very creative, and the best thing to do is escape from it. The only person who releases me from this jail is Anthony [Minghella]. The film I did with him after *The English Patient* was *The Talented Mr. Ripley* [1999], which is a completely different movie, with very different music.

Waiting Patiently

FSM: Do you have other projects lined up with Minghella?

GY: Yes, we’re due to start next month on *Cold Mountain*, based on the novel by Charles Frazier. It takes place in North Carolina during the Civil War, and it’s a very epic odyssey. Usually with Anthony I am the first person to read the script, even before the producers. He sends it to me and then I react to it and share my feelings, not as a composer, but as a reader. Then we start thinking about the music and we send ideas back and forward. When Anthony writes a script he listens to a lot of music and brings music into his writing. For example, in *Cold Mountain* one woman plays a prelude from Bach, a fiddler plays period music and there’s a harmonica player and some songs. All of this is already in the script, so my work mostly involves thinking what I could do to tie all those threads together with my own score.

FSM: You seem to have a unique relationship with Anthony.

GY: He is like my brother. We call each other soul mates, and I’ll shortly be going back to London to start working with him. When I wrote *The English Patient* and *Mr. Ripley*, I lived on an island in Brittany, and Anthony would come to visit me. But this time I’ve set up a studio in London and will live there during the project. We were supposed to start it in January, but because of what happened with the shocking tragedy in New York, filming on the project has been delayed to June next year. I’m looking forward to spending a lot of time on it. You know, since *Mr. Ripley* I have only done one more film, *Possession* (starring Gwyneth Paltrow). It was originally going to be released early, in good time for the Oscars, but now I hear it will be released in the spring.

FSM: In what way has your professional life changed since you won the Oscar for *The English Patient*?

GY: Before *The English Patient*, I used to jump from one project to another. They would be very different—a comedy, a tragedy, or straight fiction. Like I’ve already said, since *The English Patient*, I’ve been given the same sort of project, to the extent of silliness. I did [Richard Gere/Winona Ryder romance] *Autumn in New York* [2000], but I should never have done it, because the project was not interesting at all. People came to me and flattered me by saying that my tunes are beautiful, but hell, I should never have done that picture, because it was not a good film. Luckily, I am also working with fantastic directors like Anthony Minghella.

FSM: Was the Oscar a blessing or a curse?

GY: It was a blessing to have the Oscar. It was fantastic because my fees went up proportionally from say one dollar to ten dollars, but this is not my aim in life. I don’t just want

to make more money. My greatest fear is that one day music will abandon me, and the only way to make sure this doesn’t happen is to pray, respect and have an ethical approach to music. My approach is not just about the money, but to do the most personal and sincere good work. You know, I’m going to change my way of thinking before I accept other projects. I would rather stay mute for years than do more projects that only suit me for the money I’m offered.

FSM: In his recorded message to the Flanders Film Festival audience, Elmer Bernstein says that film music is in difficulty at the moment. Do you agree?

GY: Musically, I think he is right. I see a lot of singers becoming composers, bands doing scores for films, or even composers doing the very minimum by delivering empty music. There is no more architecture or craft in film music any more. It’s becoming more like, “What do you want me to underline? OK, I’ll do that for you.” They are makers, not composers. There are no more beautiful tunes like we used to have from Steiner, Tiomkin, Alfred Newman, Rózsa or Herrmann. They were fantastic composers, but there are so few good composers today who know the craft and really worship music.

Playing Favorites

FSM: So, who do you consider to be good composers or positive influences in the industry?

GY: Elliot Goldenthal is a very good composer, and Dave Grusin is a real lover of music; you see that in every score he does. Then you have the big stars like John Williams, who is a REAL composer, but he is over 70 years old, and who is coming after him to fill his footsteps? Very few modern film music composers have respect for music or an ethical sense to do a score. And remember that the most wonderful composers for film came from the classical field. Today, we are getting to a point where the meaning of the music is very insipid, but I don’t blame the composers. You could blame producers or directors who are inhabiting their films with purely efficient scores, but I am still hopeful for the future. My message to composers is “just respect your music.” Be it for 10 seconds or 15 seconds, your music should be a masterpiece, every time.

FSM: You’ve mentioned temp scores and insipid music, but what about the other modern-day scourge of film composers: the last-minute replacement score?

GY: I’ve had this happen to me twice since the Oscars. Why does it happen? I don’t know. It could be that the people who judge the music are not educated enough, and that the only thing they want from the music is to get the audience to understand what’s happening more quickly. We are in a civilization now where the ear is not encouraged to go toward

the sound, the picture just comes toward the eyes. Nobody is to blame, that's just how it is.

FSM: You say that you'd like to do something different. Will we ever get to hear a full-scale adventure score from you, in the tradition of John Williams or Jerry Goldsmith?

GY: No, that's just not me. I'm not good with that sort of film, and there are plenty of better composers for that sort of thing than me. If I was hired to do a film like that, I would want to do something very personal, and it wouldn't sound like what Hollywood is used to. I would have to do something very different—not to be an antagonist or fulfill a selfish role—but to try a new approach. The truth is, nobody would ever give me an action film, because they'd say, "No, Gabriel is no good at this." When *Bridget Jones's Diary* was proposed to me, I had lunch with the director Sharon Maguire and we got on perfectly well. But the producers said, "No, we can't use Gabriel—he has never done comedy." That's not true; I have done many comedies in France.

FSM: When you prepare your music for a concert, sometimes up to 15 years after you've written it, are you tempted to alter it?

GY: Of course! I really love these concerts because I get the chance to totally review all of my orchestrations, and sometimes I rework every bar. Tomorrow, I am playing things that nobody knows, like *Clavigo*, a ballet for the Paris Opera that was played in 1999. I'm also playing an aria from *Possession* that has never been performed publicly, so I am offering new things, and not just the eternal *Betty Blue* and *The English Patient*. I've included *Camille Claudel* [1988], which to me is the most beautiful thing I've ever written. It's a very classic, Mahlerian piece.

FSM: Was it hard to make the concert selection from your many scores?

GY: This concert is one hour shorter than my previous two, so I've had to leave out things like *Map of the Human Heart*, which people don't really know in an orchestral version. I previously played the Jean-Luc Godard film *Sauve qui Peut, la Vie* [1979], which is the first film I ever did. But the problem with my music is that apart from *Betty Blue* and *The English Patient*, nobody knows any of my scores. People only know those hits because I don't have any blockbusters. I've never done big pictures like that, so what I'm doing is giv-

ing the audience a regular music concert with no real relationship to the pictures they've come from. It's just music, so take it for what it is. I'm not trying to say, "I'm a great composer and don't give a shit about the picture." That's not true, and because nobody knows my work, this is an opportunity to play things that nobody knows.

FSM: Will you rest after *Cold Mountain*?

GY: There is no rest for me, I just hope that I get beautiful projects. I would like directors to understand that when I come to them, it is as an ally. I'd be happy doing only one-and-a-half projects a year, because I'm not just trying to make more money. *The English Patient* was not a hit as a soundtrack, and *Betty Blue* was only a hit 10 years later. I can't just live on the music from films—I write for opera, ballet, string quartets, and also songs.

FSM: It surprises me that *The English Patient* did not sell well as a soundtrack. What about *City of Angels* [1998]?

GY: Sure, that was a hit, but that was mostly a commercial operation. I really benefited from that because we sold four million copies, which has never happened to me before in my life. Of course, this was helped by the songs in the movie by Peter Gabriel, Alanis Morissette, Sarah McLachlan, and so on, and I don't think that my score deserves more than four tracks. But it's not what I'd call true eclecticism. If I had composed the songs, it would be truly eclectic. Maybe you'd hear a Brazilian song or some percussion, or a beautiful tune followed by orchestra work, but it wouldn't just be romantic score.

My favorite music includes J.S. Bach, Hayden, Mozart, Stevie Wonder, Marvin Gaye, the Beatles, Bulgarian songs and Chinese opera—and we all should be fed a wide range of music. Listen to my score for *The English Patient*, where I move from Hungarian folk tunes to the *Goldberg Variations*—which incidentally is my homage to Bach. Don't get stuck with one specialist type of music; that can be the death of the composer. **FSM**

—P.S. Gabriel did overcome his ills, and delivered a powerhouse performance. Perhaps it was the fear that I'd stick to my offer of conducting in his absence? It's more likely that this consummate professional stuck to the idiom that "the show must go on."

Universal France (continued from page 35)

becoming larger for the action sequences, albeit in an ironically cartoonish way. There are also a handful of songs performed by Bardot, Guy Marchand and Joe Turner.

The French have a comic sensibility which is hard to define—a certain fondness for slapstick and farce. Think Jerry Lewis or *The Fifth Element*. In their film music it comes out as a tendency to emphasize what would be down-

played or ignored entirely by other cultures. Since that sense of exuberance is de Roubaix's forte, at least in these two albums, it makes for a strange export. (The same thing could be said for the *Fantômas* CD.) Still, there is an obvious sense of melody and dynamism to his music, and the liner notes for both albums (by the respective directors) describe an equally enthusiastic person behind the notes.

—Lukas Kendall

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by Andy Dursin



GOTTA LOVE 'EM: SNOW WHITE AND THE SEVEN DWARFS tops our critic's list.

Trying to come up with a "Top Ten" of the year's best releases is not only difficult but practically impossible considering the wide array of packages to choose from.

Nevertheless, here are the 10 most enjoyable DVDs that Laserphile received this past year—all of them worthy additions to your library:

1. Snow White and the Seven Dwarfs

(Disney, \$29.98)

This double-disc set of Disney's 1937 landmark marked the inaugural release of the studio's "Platinum Editions," which will be issued once a year for a limited time. While the company has already released outstanding packages of their recent animated efforts (*Tarzan*, *Emperor's New Groove*), not to mention terrific box-sets with bonus supplemental discs (*Fantasia Legacy*, *Toy Story Collection*), this lavish edition of *Snow White* represents a genuine, big-budget attempt at exploiting DVD in a way few, if any, DVDs have attempted before.

It's a unique experience that provides endless hours of entertainment, both for kids and confirmed Disney buffs, who should find this package to be the equivalent of spending a day at Disney World itself.

Snow White was previously restored in 1987 and 1993, but the THX-approved new transfer of the DVD is a revelation. When I say this transfer is a knockout I mean it: It's almost hard to believe this is a film from 1937. The

colors, contrasts, and general condition of the elements are simply amazing, so clear and vastly superior to even the solid job Disney did adapting *Fantasia* to DVD last year.

Almost as impressive is the new 5.1 Dolby Digital soundtrack, which expands the sound stage for full surround but never in a way that is overbearing or detrimental to the movie. It opens up the music and enhances the dialogue for 5.1, but it doesn't feel the need to "re-think" the soundtrack or add new sound effects.

Most of the extras can be found on disc two, ranging from trailers from virtually every re-release of *Snow White*, to a radio broadcast of the 1937 premiere, along with promotional spots; three vintage radio broadcasts; recording session audio of various songs; pressbook, stills, and poster galleries; the original RKO opening credits and end title card; several deleted scenes, most in the rough animation stage (though fairly well along in their production, including one fully animated bit with the Witch), plus storyboards of other deleted concepts and storyboard-to-film comparisons;

and plenty of still-frame supplements on Walt Disney and the production itself.

Add in an entire recap of the Disney empire's accomplishments through the decades (produced expressly for the DVD and hosted by celebrities like Angela Lansbury and Dean Jones), and substantial time devoted to the film's visual and audio restoration, and you have a top-flight supplemental package that's one of the best I've ever seen, period.

This premiere Platinum release is perfect in almost every way and will be followed shortly by the newly expanded *Beauty and the Beast*. It's my pick for Best of 2001.

2. The Godfather Collection

(Paramount, \$99.98)

An offer you can't refuse? Absolutely. Paramount's four-disc box-set, containing all three *Godfather* films plus a bonus disc of supplements, is a must for fans of Francis Ford Coppola's classic film series.

The DVD transfers are superior to the THX-approved laserdiscs that Paramount released a few years ago, while the sound is acceptable. And Paramount's features-filled fourth disc is chock full of extras, from some 40 minutes of deleted scenes from the trilogy, to trailers (some of them reissue ads), TV spots, a seven-minute featurette on location filming with production designer Dean Tavoularis, plus various novelty clips of Coppola's Oscar acceptance speeches—even his original introduction to the network television premiere! Also included is the original 1972 featurette, as well as an hour-plus documentary, *The Godfather: A Look Inside*, shot during the production of Part III and offering a nice retrospective on the series.

There are also two featurettes on the soundtracks, and *FSM* readers will particularly want to hear the audio of Coppola's first visit with Nino Rota in 1972, taken from the director's personal cassette recording. Rota plays demos of his now-classic themes on piano for the director, tossing out ideas about orchestration and arrangements along the way.

It's interesting to note that, in his audio commentary for the first film, Coppola claims that Paramount and executive Robert Evans hated Rota's music, wanting it replaced from the film altogether. Coppola clashed with Evans, and the movie retained Rota's score—with only a pair of sequences tracked with source music. Rota's original music for one of the scenes, showing an airplane flight to Los Angeles, is played during the music featurette on the composer.

There's also a piece on Carmine Coppola's involvement in the three films, showing the elder Coppola at the recording sessions for Part III, sporting an interview with the late composer culled from the same period.

Any self-respecting film lover needs this set and will take hours savoring all that it has to

offer. Paramount is not selling any of the films individually (at least not yet), but despite the higher-end price tag, you're getting your money's worth and then some.

3. *Star Trek: The Motion Picture*

(Paramount, \$29.98)

The long awaited, enhanced edition of the first *Star Trek* theatrical feature turned into one of the year's most anticipated DVD releases. Fortunately, Paramount's first of several planned *Star Trek* Special Edition DVDs fulfilled much of its promise for casual viewers and Trekkies alike.

First and foremost, the disc features a modified, 136-minute "Director's Cut" of the movie, the most debated (and arguably most cinematic) of all the *Trek* films.

The relatively straightforward story—of a seemingly extraterrestrial "cloud" destroying everything that crosses in its path as it approaches Earth—recalls several episodes of the original series (including "The Doomsday Machine"), with Captain Kirk and the Enterprise crew setting out to explore the unknown "being" and stop it from destroying life as we know it.

What distinguishes the film from its small-screen counterparts is the lavish visual treatment the movie receives from director Robert Wise, cinematographer Richard Kline, the special effects wizardry of Douglas Trumbull (among others), and of course, Jerry Goldsmith's all-time classic score, which provides more dramatic and emotional presence than anything in the actual script—itsself culled from what was supposed to be the pilot for a second, abandoned *Star Trek* TV series.

However, plagued by production woes—a budget that went spiraling out of control, the involvement of several special effects companies (one of which was seriously in over its head), and a Christmas '79 release date mandated by the studio—it's a wonder that *TMP* ever became the box-office success that it did.

The original theatrical release version was hampered by too many effects and not enough character interplay, a result of the just-completed special effects requiring that the scenes couldn't be cut down.

The new Director's Edition of *TMP* seeks to rectify that situation, adding some of the previously deleted footage that was restored for TV showings, while cutting out some of the theatrical version's static shots of characters staring at a blue screen. The new version also adds new special effects shots and matte paintings, several of which aren't an appreciable enhancement over their original counterparts.

In all, the new cut has a slightly tighter feel, like a refined second draft, and with the plethora of new supplements, Paramount's double-disc DVD ranks as a must for Trekkies and home theater aficionados.

This comes in spite of the fact that the DVD



offers a mixed bag technically. The 2.35 DVD transfer is perfectly acceptable but seems to hint that the source materials are no longer in pristine condition. Effects sequences unchanged from the original version contain speckles and other print abnormalities, which aren't a great distraction but do prevent the transfer from being considered flawless. The Dolby Digital 5.1 sound, though, is terrific. The DVD producers have tried not to overhaul everything in the movie's older Dolby Stereo mix, but to simply enhance the sound effects and add more directionality to the music.

The supplemental side is where the DVD really shines. Separate featurettes touch upon the production and the abandoned, second TV series, while all of the deleted or altered footage from both the original theatrical cut and the expanded network TV showings are also included. There is a full slate of marvelously entertaining trailers and TV spots, most narrated by Orson Welles, and a great audio commentary in which the filmmakers and Goldsmith, who also appears in the documentary, discuss the late alterations to his score (with excerpts of his alternate scoring of the "Enterprise" cue shown as well!).

Paramount has a deluxe edition of *Star Trek II* lined up for May. After this release, many people won't be able to wait!

4. *Die Hard* Trilogy (Fox, \$29.98 each)

These remastered, double-disc editions of the ever-popular Bruce Willis action series manage to easily surpass their earlier DVD packages in both transfer and sound departments. Fox adds loads of extras to sweeten the pot, from frank commentary tracks, to deleted scenes and interactive editing workshops.

5. *Moulin Rouge* (Fox, \$29.98)

Fox's line of Five Star Collection discs this past year included the dynamite *Cleopatra* and a great package of *The French Connection*, but none came close to matching

the wide range of extras included on this lavish edition of Baz Luhrmann's hyper-kinetic musical. The movie is likely to either captivate or repulse you (or perhaps equal doses of both), but there's no denying the hours of enjoyment one can gather from the DVD's extensive assortment of extras.

6. *Almost Famous: Untitled*

(Dreamworks, \$34.98)

Cameron Crowe's wonderful, autobiographical tale of his teen years writing for *Rolling Stone* is improved by some 40 minutes of extra footage (restored in the so-called "Untitled: The Bootleg Cut"), plus commentary with the filmmaker and his mother, detailing just how personal *Almost Famous* is. The double-disc set also includes the theatrical version and a bonus CD featuring six tracks by the film's fictitious band, Stillwater.

7. *Close Encounters of the Third Kind*

(Columbia TriStar, \$27.98)

The long-awaited DVD release of Steven Spielberg's 1977 classic has a solid THX transfer, dual DTS and Dolby Digital soundtracks, and the terrific, full-length documentary from the 1998 laserdisc release. This is one of several outstanding DVD titles released in May, including Fox's super package of *Big Trouble in Little China*.



8. *Terminator: Special Edition*

(MGM, \$29.98)

One of several special edition reissues from MGM this past year, the remastered edition of James Cameron's tremendously exciting 1984 sci-fi thriller marked the sometimes muddy-looking film's best-ever appearance on video. Excellent supplemental material includes fascinating deleted scenes and new documentary materials, courtesy of Cameron's Lightstorm Entertainment.

9. *Krull* (Columbia TriStar, \$24.98)

You've got to have a dark horse on your list, and Columbia's unlikely candidate for Special Edition treatment—Peter Yates' enjoyable 1983 comic-book fantasy—proved to be one of the year's biggest surprises on DVD. With features ranging from documentaries to an interactive Marvel comic-book,

this is a gorgeous presentation of a hokey but entertaining slice of '80s escapism.

10. **Shrek** (Dreamworks, \$29.98)

Dreamworks' double-disc edition of their fractured fairy tale is great fun on DVD. Offering a razor-sharp transfer, commentary, and plenty of behind-the-scenes goodies, this package is perfect for kids and adults alike.

Honorable Mentions

MGM's Special Editions of Brian DePalma's *Carrie* and *Dressed to Kill*, plus *Fiddler on the Roof*; Fox's *Episode I: The Phantom Menace* and Tim Burton's "re-imagining" of *Planet of the Apes*; Anchor Bay's terrific remasterings of *The Beastmaster* and *The Stunt Man*; and for sheer entertainment, Paramount's third-season DVDs of *Star Trek: The Original Series*.

NEW & NOTEWORTHY

Rush Hour 2 (New Line, \$24.98)

New Line continues to turn out one wonderfully produced supplemental DVD after another, introducing this past year a line of deluxe DVDs with the "Infinifilm" moniker.

Titles like the Cuban Missile Crisis docudrama *Thirteen Days* and the Johnny Depp effort *Blow* launched the series, while New Line finished off 2001 with an Infinifilm edition of *Rush Hour 2*, which was—until *Harry Potter* was released—the highest-grossing live-action film in the U.S.

Director Brett Ratner's brief (85 minutes plus credits) follow-up to his unlikely 1998 smash offers more of the same—which turns out to be less than the sum of its parts. Jackie Chan's stunts are still fun, but the predictable tirades of comic Chris Tucker grate on the viewer after a while. (On the other hand, I've never found Tucker funny, so if you can stand

his shenanigans, it likely won't be a problem.)

If you liked the original, you'll probably find this follow-up engaging enough and enjoy the extra features even more.

In addition to providing the usual DVD benefits like commentaries, deleted scenes and trailers, the Infinifilm series offers on-screen text captions that pop up with neat anecdotes about the movie. The viewer can also access featurettes up to 10 minutes long offering a look at the production, visual effects, and stunt coordination of the movie.

Hopefully, New Line will use their Infinifilm packaging for their upcoming *Lord of the Rings* DVDs, which should make for delectable viewing for laserphiles of all ages.

Lalo Schifrin: Movie Music Man

(Image, \$19.98)

This 1993 profile on the versatile composer (executive-produced by Jane Seymour!) boasts highlights of a 1990 Schifrin concert with the Orchestre National de Lyon at Cannes, including soloists Dizzy Gillespie, Ray Brown and Grady Tate. In between selections of Schifrin's well-known themes from *Bullitt* and *Mannix*, the composer talks about his influences and compositional techniques, including his creation of the main theme from *Cool Hand Luke*.

The hour-long British program, narrated by Steve Race, offers an overview of Schifrin and his work in Hollywood, the concert hall, and the jazz genre, presented by Image in a nice transfer, with a 5.1 Dolby Digital soundtrack and bonus discographies. **FSM**

Don't forget you can find extensive DVD coverage online with "The Aisle Seat" at www.filmcoremonthly.com/aisleseat. All comments and inquiries can be directed to dursina@att.net. Happy New Year, everyone!

SCORES OF SCORES

(continued from page 31)

unavailable track ("Miranda Previsited") from *Prospero's Books*. Add to that some previously unavailable (in the U.K.) work from *The Ogre*, *The Diary of Anne Frank* and the sublimely beautiful *Gattaca* and you can see why this shapes up as a definitive collection. The discs also feature tracks from *The Piano*, *Wonderland*, *The Claim*, the erotically charged *Six Days, Six Nights*, Golden Globe-nominated *The End of the Affair*, cannibal-fest *Ravenous*, Greenaway's *The Falls*, *A Zed and Two Noughts* and the operatic *The Cook, The Thief, His Wife, and Her Lover* and *Drowning by Numbers*.

The composer's anecdote-laced notes are particularly enlightening. Did you know that "Chasing Sheep..." from *The Draughtsman's Contract* was based on an interlude from Purcell's *The Fairy Queen* or that *Wonderland* was originally tempted with *The Piano*? On a personal note, it's gratifying to see that my

original printed observations about *The Claim*'s homage to *Once Upon a Time in the West* is acknowledged by the composer—he describes it as "Miranda [from *Prospero's Books*] meets Morricone."

Even if you already own *The Essential Michael Nyman Band* compilation, this is an opportunity to be up-to-date or just reacquaint yourself with his prolific output. The new discs also allow you to sample the various incarnations of Nyman's musicians, from the Zoo Orchestra to the Michael Nyman Band and Michael Nyman Orchestra. And while the music is arranged chronologically, the music also segues between films, making the album a coherent whole.

Not since Elfman's *Music From a Darkened Theatre Volume 2* have we been treated to such generous suites on a "best of" compilation. This minimalist composer gets maximum coverage from this two-and-a-half hour celebration of Mr. Nyman at the movies. **—N.J.**

LORDS OF MIDDLE-EARTH

(continued from page 23)

longer movements of the symphony, this passage is designed to represent both the frantic confrontation with the spider Shelob and the final climactic sequence on Mount Doom. De Meij skillfully builds Gollum's madcap theme to the point where it is truly frenzied and terrifying, moving recklessly out of control and ending in chaos.

"Movement IV—Journey in the Dark" is divided into two segments: "The Mines of Moria" and "The Bridge of Khazad-Dûm." Low brass, timpani and a piano underscore the initial passage through the mines, tortuously building in volume and tension to a violent eruption of brass. The music gives way to a Rózsa-like march for the advancing Orcish horde. Following the bombastic climax is a subdued passage featuring Gandalf's theme, as the Fellowship laments the fallen wizard.

A prolonged restatement of the opening fanfare begins "Movement V—Hobbits," which is set up as a tributary hymn to the liberating spirit of the Hobbits in the form of a lengthy march. The passage is celebratory and jovial in character, with a brisk pace set by the percussion. The march theme quiets into a reflective section meant to describe Gandalf and Frodo saying goodbye to Middle-earth before their departure from the Grey Havens. This is followed by a more grand statement of the march. The movement—and the symphony—concludes with a final exposition on the Mithrandir chorale and fanfare, in which we hear brief statements of both Gandalf's theme and the music for Lothlorien, ending on a note of gentle tranquility.

Fans of Tolkien and great music in general will certainly want to track down a copy of de Meij's symphony. Soundtrack fans will likewise appreciate the programmatic nature and accessible themes. Don't be dissuaded by the fact that the work is written for symphonic band and not for orchestra. In fact, if you haven't yet been acquainted with great band music, this is a terrific opportunity. There are several recordings in existence, most notably a 1992 recording by the Royal Military Band conducted by Pierre Kuypers, and a more recent 1998 recording conducted by Rene Joly and the Ensemble Vents et Percussion de Quebec (the reviewed copy is the latter recording). Don't miss it!

There are plenty of other musical "interpretations" of Tolkien's universe out there. If you're familiar with any of them and would like to share your comments, please send them in to the FSM mailbag! **FSM**

John Takis most recently wrote a career profile of Ronald Stein (**FSM** Vol.6, No 9.) You can reach the author via takisjoh@msu.edu

Farewell, My Lovely

by David Shire

From the holdings of Metro-Goldwyn-Mayer, Inc., comes this doubleheader showcasing two great scores by David Shire, one of film music's brightest voices. The album features the premiere CD release of *Farewell, My Lovely* (1975), a film noir previously on a United Artists LP, and the first-ever release of *Monkey Shines* (1988), an Orion film directed by horror legend George Romero.

Farewell, My Lovely resurrected the Philip Marlowe detective character—adroitly played by Robert Mitchum—in a remake of the earlier *Murder, My Sweet* (1944). At the time, David Shire was in the midst of a remarkable run of brilliant scores as disparate as *The Conversation*, *The Taking of Pelham One-Two-Three*, *All the President's Men* and *The Hindenburg*. For *Farewell, My Lovely*, he crafted a wonderful, melancholy main theme which stands with Jerry Goldsmith's *Chinatown*, Bernard Herrmann's *Taxi Driver*, and John Barry's *Body Heat* as one of the best pieces of film jazz of the era. The entire score is permeated with melody—bluesy, haunting, and lovely—merging the Los Angeles of the '40s with the dramatic sensibility of the '70s. The theme for Charlotte Rampling's character is a perfect complement to Marlowe's music, and, much like *Chinatown*, the suspenseful moments are treated with modern, avant-garde effects.

Although we usually reshuffle tracks to follow a film's chronology, *Farewell, My Lovely* was expertly designed by Shire as one of the best LPs of the 1970s. We have therefore retained the LP sequence—adding one track of previously unreleased music—while remixing most of the cues from the 16-track session masters.

Monkey Shines is the suspenseful tale of a young man paralyzed in a freak accident and forced to rely upon a capuchin monkey for household chores—but the animal has been treated with dangerous drugs, and the connection between man and beast soon goes out of control. Shire created memorable themes for the male and female leads—as well as the “mad scientist” involved—but it is the music for Ella the monkey which undergoes the most transformation. Utilizing exotic percussion and a talented flute soloist, Shire wrote a theme which is lovely and tender on the one hand, and psychotic and uncontrollable on the other. The *Monkey Shines* score—never before released—was recorded by a non-union orchestra in Toronto and has been assembled into this premiere album presentation by the composer.

The CD packaging includes our customary detailed booklet—here 24 pages—with stellar art direction and full recording credits. \$19.95 plus shipping



Album produced by
David Shire and Lukas Kendall

FAREWELL, MY LOVELY

- | | |
|--|-------|
| 1. Main Title (Marlowe's Theme) | 2:27 |
| Trombone solo/Dick Nash;
Alto sax solo/Ronny Lang | |
| 2. Velma/Chinese Pool Hall/
To the Mansion | 2:55 |
| 3. Mrs. Grayle's Theme | 2:24 |
| 4. Amthor's Place | 2:14 |
| 5. To Mrs. Florian's/Car-nal
Knowledge/I Am Curious | 2:16 |
| 6. Mrs. Florian Takes the
Full Count | 1:53 |
| Orchestrated by Jack Hayes
Tenor sax solo/Justin Gordon | |
| 7. Marlowe's Trip | 3:08 |
| Soprano sax solo/Don Menza | |
| 8. Convalescence Montage | 2:45 |
| 9. Take Me to Your Lido | 3:25 |
| 10. Three Mile Limited | 3:49 |
| Clarinet/Justin Gordon; Trumpet/
Cappy Lewis; Trombone/Dick Nash;
Piano/Artie Kane; Bass/Chuck
Domanico; Drums/Larry Bunker;
Guitar/Al Hendrickson | |
| 11. Moose Finds His Velma | 2:23 |
| 12. End Title (Marlowe's Theme) | 2:53 |
| Total Time: | 33:06 |

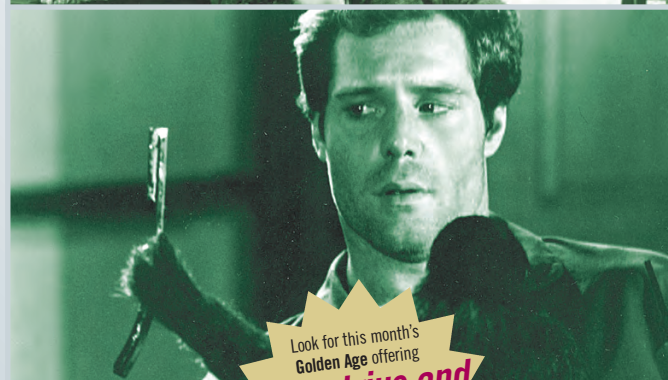
MONKEY SHINES: AN EXPERIMENT IN FEAR

- | | |
|--|-------|
| 13. Main Title (Allan's Theme) | 3:35 |
| 14. Enter Melanie/Enter Ella | 3:53 |
| 15. Death of a Parakeet | 2:26 |
| 16. The Lab (Geoffrey's Theme)/
Double Vision I | 3:00 |
| 17. "That S.O.B."/Double Vision II | 3:05 |
| 18. Campground Consummation | 2:25 |
| 19. Mind Games | 2:39 |
| 20. Asocial Climbing | 3:33 |
| 21. Geoffrey's Final Trip | 2:28 |
| 22. Agon: Man Versus Monkey/
Double Vision Ultimo | 3:52 |
| 23. The Reascent of Man | 5:55 |
| 24. End Title (Ella's Theme) | 2:56 |
| Total Time: | 40:41 |
| Total Disc Time: | 73:48 |



Also Featuring

Monkey Shines An Experiment in Fear



Look for this month's
Golden Age offering
**Demetrius and
the Gladiators**
by Franz Waxman
inside front cover.

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